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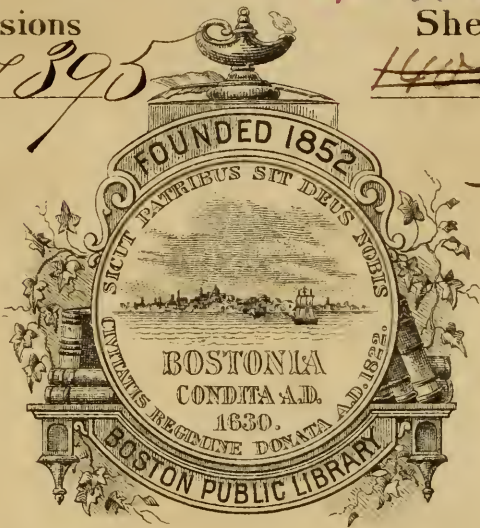
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AUTHORS AND PUBLISHERS

A MANUAL OF SUGGESTIONS FOR BEGINNERS
IN LITERATURE

COMPRISING A DESCRIPTION OF PUBLISHING METHODS AND ARRANGEMENTS, DIRECTIONS FOR THE PREPARATION OF MSS. FOR THE PRESS, EXPLANATIONS OF THE DETAILS OF BOOK-MANUFACTURING, INSTRUCTIONS FOR PROOF-READING, SPECIMENS OF TYPOGRAPHY, THE TEXT OF THE UNITED STATES COPYRIGHT LAW AND INFORMATION CONCERNING INTERNATIONAL COPYRIGHTS, TOGETHER WITH GENERAL HINTS FOR AUTHORS



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AUTHORS AND PUBLISHERS.

IT has been a popular assumption that between authors and publishers little sympathy existed. The story of Campbell, at a literary dinner, proposing the health of Napoleon, because he "once shot a publisher,"¹ has often been quoted as a fair expression of the feeling with which they regard each other, and if there is any truth in the picture which represents the publisher as a sort of ogre, whose den is strewn with the bones of authors, and who quaffs his wine out of their skulls, this assumption is certainly natural enough, as between the eater and the eaten there can be little love lost.

It must be admitted that the reminiscences of authors do contain not a few instances which might serve to justify this vulgar impression as to the practical and profit-absorbing tendencies of publishers. Milton, Johnson, Goldsmith, Voltaire, Balzac, Heine, Byron, Thackeray, and many others, including even Cicero, might be cited in support of this view. In deciding, however, how much weight ought to be given to such quotations, it is proper to bear in mind several considerations. In the first place, the reports of such differences as have arisen between authors and publishers always appear in an *ex parte* shape. We hear only the authors' opinions of the questions at issue, while the statements of the other parties, the publishers, do not get

¹ Johann Phillip Palm, of Nuremberg, shot in 1806, for publishing a pamphlet against the rule of the French in Germany.

before the public at all. Secondly, these *ex parte* opinions come to us from members of a *genus irritabile*, whose perceptions of the facts and equities of business transactions must in any case be taken with much allowance; and of whom some, at least, such as Voltaire, Balzac, Heine, etc., can hardly be trusted to tell straight stories of matters in which their own vanity or interests were involved.

It is further to be borne in mind that, while the transactions between authors and publishers would now aggregate a very considerable number (equal, of course, to the total number of books published), the public has its attention called to those instances only in which the authors imagine they had grounds for complaint or texts or pretexts for satire; and in reading of these it is easy to forget how very inconsiderable a proportion they must bear to the long list of transactions concerning which the authors had no criticisms to make.

The hundreds of thousands of cases in which the authors have, through the successful co-operation of their publishers, received from the public a satisfactory return for their labors, give no texts for satirical chapters in fiction, no themes for fierce onslaughts in reminiscences;—they remain naturally and of necessity uncommemorated.

And, finally, it is proper to remember that publishers are the only class of business men whose sins, real or imaginary, come into literature. Their clients have the ear of the public, and sometimes of posterity, and are likely enough to assume that the details of their personal concerns and grievances are as interesting to their readers as they may be important to themselves. If the complaints against merchants, bankers, lawyers, physicians, etc., on the part of their respective clients, could, in like manner, be put into literary form, the sins of publishers would, in comparison, sink into absolute insignificance.

It must also be said that the relations of authors and publishers have, as literature has developed in commercial importance, and has established its commercial status, undergone material modifications, and that occurrences which gave rise to some of the bitter passages in authors' reminiscences of a century back, would, under the conditions of to-day, be impossible. Grub Street exists no more, and with Grub Street have disappeared the patron and the publisher of old-time literary history and literary hatred. The last appearance of the latter is, we believe, in "Pendennis," where Warrington and young Pen are described as going down to Fleet Street to sell Pen's poem, and Pen becomes acquainted with the manner in which the rivals of the publishing fraternity, Bungay and Bacon, bully, on the one hand, their hardly paid hacks, while ever ready, on the other, to toady to their aristocratic clients.

This picture in "Pendennis," by the way, could not have been given as a personal experience, for it is on record that Thackeray's personal relations with his own publishers (Smith, Elder, & Co.) were both pleasant and profitable.

It is certainly the case to-day that authors who can produce wares possessing commercial value, find little difficulty in securing for them such value. Publishers are always on the look-out for real material, that is, for material possessing that indescribable quality which secures popular appreciation, and they can be trusted, on the ground of their competition with each other, if for no other reason, to pay for such material its market value. It may, therefore, safely be concluded, that it is chiefly the feeblers sort of authors who make any attempt to keep up the "ogre" theory or to represent publishers as "bulldozers."

The fledgeling whose first venture has been entered upon with large expectations, may often be ready to imagine that the profits upon which he had fondly calculated, and

which he has failed to realize, have been absorbed by the publishers. But an author who has any experience in literature or knowledge of business, can readily recognize that the interests of authors and publishers, of producers and distributors, are practically identical, and that all transactions between them must be regulated by the same inexorable laws of supply and demand, and under the same pressure of competition, which control all buying and selling.

In connection with this matter of the relations of authors and publishers, it may be worth while to quote a few words from a writer whose experience was, on the whole, not unsatisfactory :

“ I have dealt with a good many publishers,” says Mr. Frederick B. Perkins, “ and while I have found some few of them arrogant, discourteous, oppressive, and generally abominable in both personal and business intercourse, I desire to record my testimony that as a class they are courteous and honorable gentlemen ; fair and liberal in views, intentions, and actions, and pleasant and intelligent in mind and intercourse. For my own part, after having examined in detail a good many transactions with publishers for other people, and after having a good many dealings with them for myself, I should be satisfied that what my publisher told me about the sale of my book was true ; that he had done his best to sell it, and that what he had paid me (for my share of the proceeds) was right.”

In a recent article on “ The Publisher’s Vocation,” the text for which was the cordially appreciative memoir by Thomas Hughes of the publisher Daniel Macmillan, the Rev. Julius H. Ward says :

“ The reading public is ready enough to acknowledge its obligations to authors, and seldom thinks of the party named at the foot of the title-page, through whose agency a book is brought out. The traditions of books give every ad-

vantage to the author and printer, and place the publisher midway between heaven and earth, where he is likely to suffer abuse from everybody. Yet he has a relation to the literary public the importance of which can hardly be exaggerated, and without which literature would almost cease to prosper. The author creates, the publisher simply puts his wares on the market ; but between the publishing of books that deprave the public taste and those that elevate it, no one stands in a more responsible position than the man who puts them on the market. The quarrels of authors with publishers would make a long story, and, on the other hand, the encouragement which publishers have given to authors has often been the making of them, and has given direction to the development of a generation of readers.

“Their business has its mechanical and secular side, but it also has its moral and educational side. They can much more easily degrade than they can elevate the public taste, and where a publisher has chosen to bring out only good books, and has put conscience into his business, he has always risen through his work to a position of commanding influence. One does not hesitate a moment to buy the books issued by the leading English and American houses on the score of their morality, and hardly on the score of literary merit. The reputation of the best houses is so jealously guarded in this respect that no inducements can prevail on them to bring out a work of questionable character, especially with an eye to the making of money out of it, while their pecuniary interests are sufficiently at stake to prevent the publication of works that are only fit for the waste-basket. And the securing of the reputation of a high-toned publisher has been the aim, as it is also the present aim, of nearly all the publishers who have been connected with our literature.

“One recalls the names of several Americans who have stood in such relations to authors and readers that their imprint carried immense influence, making them not only benefactors to authors, but the purveyors of the best books to those for whom they were written. Eminent among these was George P. Putnam, who brought a sensitive conscience and excellent literary taste to the business of a

bookseller and publisher, and is always to be named as one of the best friends American authors have ever had.

“He published books on their merits, and drew around him the men who had something to say to the public; and the magazine which he started in 1853 is still remembered, although long ago discontinued, for the noble character and excellent quality of the contents. He filled out the idea of what the public needed, and had the largeness of conception requisite to the undertaking and the proper business capacity to make it a success. No man knew better how to help authors forward, or how to furnish the public with readable books of the best character.

“The late James Brown, who lifted the house of Little, Brown, & Co. into its present high rank, was the first American to import the best English books at reasonable prices. Greater as a bookseller than as a publisher, he was eminent in both directions, and from 1837 to 1855 did more than any other man to bring the best thought of Europe into contact with the best minds of America. He had the power to ascertain the contents of a book by glancing through its uncut pages, which is said to have been the secret of the poet Percival’s wonderful acquisitions while leaning over the counters of George Howe’s book-store in New Haven fifty years ago. His word about a book had the weight of the best critical judgment. He developed a taste for the best editions, and was the publisher of Bancroft’s, Palfrey’s, Everett’s, and Winthrop’s works, in a style that was an honor to our literature.

“The old house of Ticknor & Fields must be mentioned in this connection. Mr. Fields rendered excellent and peculiar services to our literature, but the character of the house had been established before he became a member of it. His persistency and literary enthusiasm had an influence in the right direction, but the cool, clear judgment of Mr. Ticknor gave the house its proper weight and character. There are many instances of the highest type of the publisher in Boston to-day, where business capacity is allied with literary instinct, and where the publisher is forgotten in the scholar and the gentleman, the business by which one lives being almost forgotten in the enthusiasm for good

books and in the desire to keep our literature at its highest and best. This ideal is so steadily aimed at, and in many instances so largely realized, that it may be said that our best publishers have lifted their business up to the dignity of the great professions.

“But, perhaps, no better type of the bookseller and publisher has ever been known than is disclosed in Thomas Hughes’s ‘Memoirs of Daniel Macmillan.’ The house of Macmillan & Co. now ranks with that of John Murray and the Longmans in point of honor and influence in English literature, and here the story of the way in which it was founded is told by an accomplished and sympathetic writer. ‘No man,’ says Mr. Hughes, ‘who ever sold books for a livelihood was more conscious of a vocation; more impressed with the dignity of his craft and of its value to humanity; more anxious that it should suffer no shame or diminution through him.’ Bound out as a bookbinder’s apprentice in his eleventh year; carrying the burdens of a large business as if he were a man, before he was well out of his boyhood; thirsting, like a hundred other Scotch peasant boys of his time, for the freedom of a large career; improving every leisure moment for the education which his poverty denied him, at the University of Glasgow, he was in Cambridge, in a university book-store, in his twentieth year, and at the end of a twelvemonth’s service there was not a book on the shelves of the shop with whose contents he was not familiar.

“Ten years later, through the generosity of Archdeacon Hare, whose friendship had been won because the young Scotchman had been built up into a higher type of manhood by studying his ‘Guesses at Truth,’ and whose loan of £500 enabled the Macmillan brothers, Daniel and Alexander, to start in business on their own account as university booksellers and publishers, he returned to Cambridge to develop a career as noble as it was honest and sincere. Mr. F. J. Furnivall, in the *Academy* for August 12th, confesses himself among the young men who owed to him ‘the best of such teachings as they got from the university.’ ‘The man who taught us to think, to read books that made us think, and opened our minds,’ he says, ‘was

Daniel Macmillan, along with our college friends. As long as his health lasted, and he was able to stir up undergraduates and graduates by his talk, he was a real power in the university.'

"Mr. Hughes, in the memoir, the reading of which is so thrilling that one's heart leaps into his throat half a hundred times while going through it, brings out his university work, carried on while looking death in the face almost weekly for the last twelve years of his life, in even stronger light than Mr. Furnivall does; but this work was really only incidental to his great purposes, the overflow of the mind and heart of a deeply religious and earnest man who knew the power of good books to enlarge men's souls. . . . There was so much of live substance in this man, and he had put his heart and soul so truly into the great publishing house that he founded, that he could not be forgotten, and the new generation of to-day has demanded that the story of the way in which he illustrated the possibilities of the publisher's vocation should be known to the world."

In this connection the editor of the present volume, at the risk of being thought personal, thinks it may be considered of interest to quote a letter from Washington Irving to the founder of the firm whose imprint this volume bears.

Hennyside Dec 27th 1852

My dear Sir

Your parcel of books reached me on Christmas morning, your letter not being addressed to Dearman went to Longtown and did not come to hand until today.

My niece joins with me in thanking you for the beautiful books you have sent us, and to you and Mrs Putnam your wishes for a merry Christmas and a happy New Year.

For my own special part let me say how sensibly I appreciate the kind tone and expressions of your letter; but as to your talk of obligations to me

I am conscious of none that have not been fully counterbalanced on your part; and I take pleasure in expressing the great satisfaction I have derived, throughout all our intercourse, from your amiable, obliging and honorable conduct. Indeed I never had dealings with any man, whether in the way of business or friendship more perfectly free from any alloy.

That these dealings have been profitable is mainly owing to your own capacity and enterprise. You had confidence in the continued vitality of my writings when

had almost persuaded me they were defunct. You called them again into active existence and gave them a circulation that I believe has surprised even yourself. In republishing at

their success my satisfaction is doubly enhanced by the idea that you share in the benefits derived from it.

Wishing you that continuous prosperity in business, which your upright, enterprising, tasteful and liberal mode of conducting it merits, and is calculated to ensure; and again invoking ^{on} for you and yours a happy New Year

I remain very truly & heartily
Yours.

Washington Irving.

Geo. P. Putnam Jr.

The writer once heard of a publisher who, ambitious to cast a poetic halo over his calling, tried his hand at a paraphrase of the well-known lines on Franklin,

"Eripuit cœlo fulmen sceptrumque tyrannis,"

and suggested, as expressing what he would like to have accomplished :

"Eripuit poetis animam aurumque populo."

“From the authors he seized brains and from the public gold.”

Certainly a most desirable result, and the picture of our publisher, in the guise of a prestidigitateur, exercising an infallible King-Midas touch on the material submitted to him, is a very fascinating one. But brains, the proceeds of which can be converted into a satisfactory cash equivalent, are scarcer and more difficult to secure than the youthful writer or the average critic is apt to imagine, and a large majority of the productions submitted to publishers as the offspring of brains, bear very slight traces of their supposed origin, and are no more convertible into current coin of the realm than are the notes of the late Confederacy.

It is also to be remembered that literary material may possess literary value, but may, for one cause or another, lack commercial “availability.” The question that the publisher must consider in deciding upon it is whether enough readers and buyers can be secured for it to render the publication remunerative to himself and the author. And the decision must often be unfavorable, even for work of no little intrinsic merit. It may be a scientific treatise, whose teachings, while important to science, would be directly serviceable to but a few hundred readers ; or an historical study, on a subject recently treated by some other writer whose name possessed greater authority, and whose book had therefore supplied the demand ; or essays, possessing originality but lacking literary form and therefore readability ; or a volume of travel, on some part of the world already so fully be-written as to render further description unnecessary and therefore unprofitable ; or a volume of fiction, pleasantly and gracefully written, but not characterized by any distinctive power or originality, and likely, therefore, to fail to secure any marked attention from the critics, or any considerable sale with the public.

The difficulty in the way of a favorable decision may also sometimes be due to some particular circumstances in the state of the "market" for literary wares.

It may, in any case, safely be concluded that the judgment of the publisher, who comes into direct contact with the reading public, and who has the advantage as well of his own personal experience as of a knowledge of the history of publishing ventures generally, possesses many more chances of being correct as to the probable availability and popularity of literary material, than that of the author, who usually lacks any such knowledge, and whose calculations must be more or less colored by the paternal relation he bears to the article whose value is in question.

It is true, however, that a publisher avoids, as a rule, passing judgment upon the general value of a manuscript, and restricts himself to deciding whether or not it is available for his own list; and it happens not infrequently that undertakings concerning which one firm is doubtful are promptly entered upon and successfully carried out by another. This difference of opinion is, of course, sometimes due to a difference in clearness of perception; but it is more frequently the case that the manuscript has, in the first instance, been offered to a house with whose particular line of publications, or with whose position on the questions discussed in it, it did not happen to be in accord.

It is important, therefore, for the author, before submitting his manuscript, to inform himself, as far as may be in his power, as to which publisher's catalogue it is most likely to be in harmony with. He may, through this precaution, often save time for both himself and the publishing offices.

As, however, it may often be difficult, at least for a beginner in literature, to obtain trustworthy information as to the idiosyncrasies of the different publishing houses, he should guard himself from being unduly discouraged at receiving

one or more declinations of his wares, and should continue to submit his manuscript to one house after another until it has been the rounds of all the firms whose imprints are worth securing.

If the work is declined by all, the writer may be pretty well satisfied that, whatever its merits, it is not of such a character as to secure a popular appreciation or a remunerative sale.

The confident author, possessing a *mens conscia inflati divini*, may still console himself with the reflection that perhaps all the publishers are mistaken, and that if his volume could only overleap the barriers which publishing stupidity has placed between it and the public, the latter would eagerly accord the appreciation and the fame.

The history of literature *does* present instances of obtuse publishers refusing to recognize literary gems which later have brought fame to their authors and profits and prestige to more clear-sighted and enterprising firms. But the number of such instances is, for all the centuries of publishing, at best but inconsiderable ; and literary history fails to give record of the discouragingly long yearly list of undertakings in which the publisher's enterprise, influenced possibly by the sanguineness of the author, has outstripped his clear-sightedness and judgment, and which have brought loss instead of profit.

It has, in fact, been estimated that one half of the books published each year in the United States have failed to return their cost, and that one half of the remainder have brought no profit, thus leaving the cost of supporting the publishing machinery of the country to be borne by the publishers' share of the profits of one fourth of the books issued. If these figures can be trusted, and while it is impossible to verify them with precision, they are probably not far from the truth, it is not want of enterprise or

lack of faith with which American publishers should be charged.

In submitting a manuscript, there is, as a rule, nothing to be gained by the author in securing a personal interview with the publisher. Of course, there may be many considerations which will render it desirable for authors and publishers at some time to come together, but it is very seldom that any thing is gained by such personal word at the time the manuscript is first handed in. A literary work, in the few minutes' time that it is proper to allow for a call in a business office, can not receive such attention as authors usually expect for their productions. It is not, like a Chatham-Street hat, to be cared for "while the owner waits."

There is also no advantage in taking time to point out to a publisher the particular merits or peculiarities of a work. If the purpose and value of the work can not be made clear to the examiner of the manuscript without a personal explanation from the author, it is not likely that the volume is in shape to be of much service to the general public. It is probable that there are to-day but few writers so unsophisticated as to undertake themselves to read their manuscripts to the publishers to whom they submit them. Any such would, of course, promptly be told that there is no time in a business office for any thing of this kind, and it might also be explained to him that, irrespective of the question of time, a publisher's mind is not apt to be, during business hours, in a sufficiently free and receptive state to render him appreciative of the beauties of literature; and such consideration as he might be induced to give, would, under the circumstances, be most likely to prove unfavorable.

In fact, as is now very generally understood, with all the larger publishing houses the business of making a first examination and analysis of the manuscripts submitted is in the hands of assistants, who are called "readers."

The production of manuscripts for publication is being actively carried on by thousands of literary aspirants throughout the country: from Maine to Texas, from Florida to Alaska, the *cacoëthes scribendi*, accompanied by a greater or smaller amount of inspiration, is keeping in motion thousands of earnest pens; while the manuscripts which are the results of all this hopeful scribbling are, with the exception of a small portion finding their way to Chicago, poured into the publishing offices of three cities: New York, Boston, and Philadelphia. These three cities thus form the literary sifters and the literary clearing-houses of the continent. As a result of such concentration, the leading publishing houses receive each (exclusive of magazine material) from one hundred to several hundred manuscripts per month. The task of taking care of this mass of material is quite a considerable one, and involves no little outlay of time and money. The cash value of the manuscripts, if calculated on the basis of the authors' estimates, would be enormous, and even with such considerable discount as it might be proper to make on these estimates, is still quite large, and the labor of keeping the records of the manuscripts, of the correspondence connected with them, and of safely returning to the owners the greater portion of them, calls for the services of a large number of "manuscript clerks."

The manuscripts, when recorded and numbered, are sent out to the examiners, being usually divided among these according to their subjects, fiction going to one class of readers, science to another, theology to a third, etc. The written reports which come back from the examiners refer to the manuscripts by their numbers, and it may often be the case that the examiners have no knowledge of the names of the authors whose material they are reporting upon. The publishers then give to the returned manuscripts

such further consideration as is warranted by the reports of their examiners ; but while a favorable report secures for a work careful attention, a decidedly unfavorable one is usually accepted as final.

It will be seen that under such a system a work has every opportunity of securing the thorough examination and the impartial consideration upon which writers (not unnaturally) lay so much stress, and that in connection with such an examination of manuscripts identified by their numbers, much less weight can be given to personal introductions and recommendations accompanying manuscripts than writers are apt to imagine.

As we have before said, publishers are always on the look-out for good material, and for the first efforts of the young writers who are to become the leading authors of the next decade ; and each day's supply of manuscripts is carefully, if not hopefully, scanned in the chance that it may include a " Jane Eyre " or an " Uncle Tom."

With a few further words of suggestion to those submitting for the press their first productions, we will bring this introductory chapter to a close.

Do not, in a publisher's office, quote the opinions of friends as " having induced you to offer your work for publication," or speak of your friends as being themselves " ready to purchase a first edition." Publishers have learned to attach little weight to " opinions of friends " as to the literary merit of a work, and such merit must, in any case, if it exist, be open to demonstration ; and sad experience has further taught publishers to place still less faith on the general promises made by " friends " before the publication of a book, to purchase a large number of copies when it is ready. If an author is fortunate enough to be in a position to further the sales of his book, it is wiser for him to refrain from arousing the publisher's expectations

(or his scepticism) at the outset, and to let such co-operation come as a pleasant surprise afterward.

It is also not likely to be of service, to lay stress upon the fact that your "acquaintance with the press" will ensure for your volume favorable consideration at the hands of the literary critics, as publishers are fully aware, that the reviews in journals whose opinions carry weight and effect sales, cannot easily be influenced by personal relations or by suggestions from authors.

Finally, before submitting a manuscript at all, it may often be worth while to take the opinion of judicious friends as to whether it is in satisfactory shape for publication. Hundreds of manuscripts have to go through the grist-mill of publishing offices, the writers of which have never mastered the first principles of English grammar and could not stand an examination in Webster's Primary Speller. Hundreds more, which are smoothly written and which show a due regard for the English language, are absolutely devoid of ideas. The writers had nothing to say to the public, and yet expect fame and profit for saying it. Much loss of time, and much bitterness of hope deferred and of expectations disappointed, could be spared to these writers if they had, in the first place, taken counsel of some of those about them who were in a position to judge whether the material had any value and was in decent form. In country towns, the librarian of the town library, the bookseller, the minister of the parish, or some other neighbor of education or experience would, in most cases, be willing and able to give wise counsel, and counsel which, if followed, would save much waste of effort.

Finally, if you are planning to become an author, it will be wise to remember the advice of *Punch* to the young man contemplating marriage: "Don't." That is, don't, if you can avoid it. Don't, unless the pressure is so strong

upon you that you can recognize yourself as really being "called," and that literature is to be the "calling." Books must be written out of that which is in you, not made up; and if without such calling a man sits down, and says to himself: "Go to, let us make a book," so surely will the end of that book and of that man (or woman) be disappointment and emptiness.

PUBLISHING ARRANGEMENTS.

WHEN the author and the publisher have agreed between them that a work is to be published, it remains to be decided under which of the several publishing arrangements the publication shall be undertaken. The following are the methods most generally in use in this country.

First, the author sells his manuscript outright for a fixed sum, the publisher becoming the absolute owner of the copyright of the work, and being at liberty to print, without any further remuneration to the author, as many editions of it as he may find demand for. Under such a purchase, unless there is special provision to the contrary, the publisher is also at liberty to transfer the copyright and the right to publish to any other publisher, the author retaining no control over the publishing arrangements or the form of the editions printed.

This ownership, on the part of the publisher or his assignee, is, of course, limited by the term of the copyright he has purchased—twenty-eight years,—at the end of which term the author, or, if the author be dead, his widow or child, regains the right to publish the material, and by securing a renewal of the copyright for the renewal term of fourteen years, regains also the exclusive control of it, and is again at liberty to make what publishing arrangements may seem desirable. (For details concerning the law of copyright, see a later chapter.)

Under the second method the author retains the copy-

right of the work, and receives from the publisher, as royalty, a certain percentage of the retail price of the copies sold.

In this, as in the first case, the publisher assumes the expenses of manufacture and publication, and in consideration of this outlay, which can, as a rule, not be reimbursed from a sale of less than one thousand copies, the first thousand copies sold are frequently exempted from copyright. In other words, the publisher and the author begin to make money out of the book at the same time.

The royalty is paid simply as a commutation of profits, and it is in order, therefore, for the payments not to begin until the profits begin. If less than one thousand copies are sold of a work of current literature, there is, as a rule, a deficiency on the publisher's investment.

This deficiency would, of course, be increased if the author received a royalty on all the copies sold, and it seems reasonable that, if the publisher has consented to assume the risk and investment of bringing a work before the public, he should not, if the venture bring loss instead of profit, be called upon to swell such loss by a compensation to the author. However much labor may have been invested in a work, it seems equitable that if it does not prove itself capable of earning any thing, the author shall receive nothing for it.

The limit of one thousand copies to be excepted from copyright became customary when a sale of that number would, as a rule, return the first investment. It is the case to-day, however, that with novels and other works of light literature, the very low prices at which they are published necessitate a sale of several thousand copies to return the first cost.

The percentage of the retail price paid as royalty varies somewhat, according to the nature of the work and the probable extent of its sale. It is made smaller for

books sold through canvassers and for books for children than for current publications, for the reason that for those the wholesale prices are lower and the margin of profit out of which the royalty is paid is less.

A customary royalty for a work of current literature is ten per cent., which for a book published at \$1.50 brings to the author fifteen cents a copy, or \$150 per thousand copies.

It has sometimes been rather hastily imagined that under such a copyright arrangement the share of the publisher was a dollar and thirty-five cents as against the fifteen cents conceded to the author.

A moment's calculation will, however, show how far this is from being the case.

The publisher receives from the wholesale dealer for a book published at \$1.50, not \$1.50, but 90 cts., and sometimes (on special arrangement for works of fiction and books for young people) only 75 cts.

After deducting from this the cost of manufacturing the volume, and the proportion belonging to each copy sold of the cost of the copies printed and not sold, and of the stereotyping, press copies, advertising, etc., there would rarely remain as much net profit as 30 cts., and of this, 15 cts. would go to the author.

In fact, the customary royalty of ten per cent. has apparently been calculated on the basis of securing for the author about half the net profits.

Under a third publishing arrangement the above method is practically reversed. The author assumes for himself the cost of manufacturing the work, remaining the owner not only of the copyright, but also of the stereotype plates, if any have been made, and of the copies printed. Instead of receiving a royalty of ten per cent., he pays the publisher a royalty of ten per cent. as a commission for taking charge of the publication and the sale of the book.

The first step in such an arrangement, after the publisher has decided that he would be ready to associate his imprint with the work, is to have estimates prepared showing the cost of printing the book in the model selected.

When the author has accepted the publisher's estimate, it is customary for him to advance one half of the amount calculated as the cost of the first edition, the remaining half being payable when the printing is completed and the book is ready for publication. The stereotype plates and the edition printed are then the property of the author, the books being consigned to the publisher for sale. The publisher usually renders account to the author for copies sold, at fifty per cent. of the published price. He sells the book to the wholesale (distributing) dealers at sixty per cent. of this price, and reserves ten per cent. as his commission for taking charge of the sales. Thus, for a book published at \$1.50, the publisher will receive from the wholesale dealer 90 cts., or \$900 per 1,000 copies, and will pay to the author 75 cts., or \$750 per 1,000 copies, reserving 15 cts. per copy, or \$150 per 1,000, as his commission. The author's profit is the difference between the \$750 he receives and the cost of manufacturing his 1,000 copies. This cost will, it must be borne in mind, be considerably less for a second and for subsequent lots of 1,000 copies than for the first edition, as with this must be included the first cost of the composition, the stereotyping, the illustrations, etc. Such further editions are printed as the demand may justify and the author may agree to. As a rule, no further payment for these is required from the author, as in the event of the first edition having been disposed of, and the accounts for it not having been closed, the publisher will have in his hands more than sufficient proceeds from its sale to provide for the cost of further supplies.

It is customary with authors' books for the publisher to

make such outlay for advertising as the author may have authorized, the amount of the same being charged against the author and deducted from the proceeds paid him for sales.

The books usually published under this commission arrangement are books possessing literary or scientific interest, and with which the publisher is therefore ready to associate his imprint, but concerning the probable demand for which he finds reason to be doubtful. It is possible enough, of course, for his judgment to be at fault on this point, and it has occurred often enough that "authors' books" have secured a more remunerative sale than many of the popularity of which their publishers were very confident. The history of literature also presents many instances of authors whose books afterward became famous and profitable, being obliged to advance the cost of printing their first books. The modest little volume bearing on its title-page the names of A. and C. Tennyson, published in 1827 (copies of which are now exceedingly rare and valuable), was paid for by the two young poets, while Alfred Tennyson is now reputed to receive from his copyrights not less than \$50,000 a year.

A fourth arrangement is a combination of the second and the third. Under this, the author assumes the cost and retains the ownership of the stereotype plates of his volume (including the illustrations, if there are any), while the outlay for the paper, printing, binding, etc., is borne by the publisher. The cost of ordinary advertising and that of the copies given to the press for review is, under this method, usually met by the publisher, but if any special advertising outlay is planned, it is either charged to the author, or provided for under some special arrangement.

The author, owning his stereotype plates, receives from the publisher for their use, a royalty in addition to that

which he receives for his copyright, and usually equal to the latter. Thus, if the copyright were calculated at ten per cent., the royalty for plates and copyright would be twenty per cent., or for a book published at \$1.50, thirty cents per copy, or \$300 per thousand.

There are certain conveniences in retaining the ownership of the plates of a book, which cause many authors to prefer this method. If any changes, corrections, or additions are considered by the author essential or desirable before the printing of further editions, it is much easier for the author to arrange for these to his satisfaction if he is the owner of the plates, than if it is first necessary to decide with the publisher how the cost of such alterations ought to be divided. It is also a convenience for an author who, at the close of a contract with one publisher, desires to transfer his works to some other house, to be in a position to transfer his plates at the same time, instead of being obliged first to arrange for the purchase of them, and possibly to combat some difference of opinion as to their market value. In the event of a publishing firm becoming bankrupt, the stereotype plates belonging to them are of necessity disposed of to the highest bidder, and an author, not owning his plates, might undergo the annoyance of seeing his books transferred to some firm whom he would never of his own option have selected as his publishers.

And finally, an author who owns his plates as well as his copyrights, feels that his literary property is more fully under his control, as part of his estate, to devise and bequeath as seems best to him.

A fifth publishing method, which is not often employed in this country, is what is called the half-profit arrangement. The author contributes the book, in which he has invested his labor, and the publisher invests the capital needed to manufacture the book, and the machinery and business con-

nection needed to bring it before the public, and the profits, if any accrue, are divided equally between them. The principal objection to this method is the many occasions to which it gives rise for differences of opinion between author and publisher. It is not easy, in connection with the somewhat complicated machinery for publishing, advertising, and distributing books, to determine with perfect equity and precision just what proportion of the general expenditure properly belongs to any one book; that is to say, just what is the actual cost of publication, and, of course, until this can be determined, it is not practicable to arrive at the sum of the net profits which are to be divided. The proper amount to be expended in advertising and in "pushing" (to use a business term) any one book may also easily be a cause of an honest difference of opinion, the publisher being naturally averse to investing any dollars that do not seem likely to be repaid, while the author is disposed to consider every dollar wisely invested that serves to bring his writings more widely to the attention of the public.

Publishing contracts under all the above methods, excepting the first, are usually drawn for terms of years, ranging from two to ten. These contracts usually provide, among other things, that the author, or the representative of the author who comes to treat with the publishers, is the absolute owner of the copyright of the work in question, and of the right to publish the same, and that he will assume the cost of any lawsuits or other measures which his publisher may be obliged to undertake to defend such copyright or publishing right against infringement. They provide, further, that the work contains nothing libellous, or in any way defamatory, and that the author will make good to the publisher any loss or expense to which he may be put in the event of any thing libellous being found in or charged against the work.

SECURING COPYRIGHT.

ONE of the questions frequently asked by an author in connection with his first work is: "What steps must I take to secure my copyright?" For the purpose of supplying this information, the text of the United States Copyright Laws, as included in the Revised Statutes, is here given.

THE COPYRIGHT LAWS OF THE UNITED STATES.

(These form a part of the Act relating to Patents, and the numbering of the sections is consecutive to that of the sections relating to Patents.)

Sec.	Sec.
4948. Copyrights to be under charge of librarian of Congress.	4961. Postmasters to give receipts.
4949. Seal of office.	4962. Publication of notice of entry for copyright prescribed.
4950. Bond of librarian.	4963. Penalty for false publication of notice of entry.
4951. Annual report.	4964. Damages for violation of copyright of books.
4952. What publications may be entered for copyright.	4965. For violating copyright of maps, charts, prints, etc.
4952A. Registration of prints and labels.	4966. For violating copyright of dramatic compositions.
4953. Term of copyrights.	4967. Damages for printing or publishing any manuscript without consent of author, etc.
4954. Continuance of term.	4968. Limitation of action in copyright cases.
4955. Assignment of copyrights and recording.	4969. Defenses to action in copyright cases.
4956. Deposit of title and published copies.	4970. Injunctions in copyright cases.
4957. Record of entry and attested copy.	4971. Aliens and non-residents not privileged.
4958. Fees.	
4958A. Fee for recording and certifying assignments.	
4959. Copies of copyright works to be furnished to librarian of Congress.	
4960. Penalty for omission.	

SEC. 4948. All records and other things relating to copyrights and required by law to be preserved, shall be under the control of the librarian of Congress, and kept and preserved in the library of Congress ; and the librarian of Congress shall have the immediate care and supervision thereof, and, under the supervision of the joint committee of Congress on the library, shall perform all acts and duties required by law touching copyrights.

SEC. 4949. The seal provided for the office of the librarian of Congress shall be the seal thereof, and by it all records and papers issued from the office and to be used in evidence shall be authenticated.

SEC. 4950. The librarian of Congress shall give a bond, with sureties, to the treasurer of the United States, in the sum of five thousand dollars, with the condition that he will render to the proper officers of the treasury a true account of all moneys received by virtue of his office.

SEC. 4951. The librarian of Congress shall make an annual report to Congress of the number and description of copyright publications for which entries have been made during the year.

SEC. 4952. Any citizen of the United States or resident therein, who shall be the author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph, or negative thereof, or of a painting, drawing, chromo, statue, statuary, or of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same ; and, in the case of a dramatic composition, of publicly performing or representing it, or causing it to be performed or represented by others. And authors may reserve the right to dramatize or to translate their own works.

SEC. 4952A. (Act of June 18, 1874, ch. 301, § 3, 18 Stat. 79.) That in the construction of this act the words "engraving," "cut," and "print" shall be applied only to pictorial illustrations

or works connected with the fine arts, and no prints or labels designed to be used for any other articles of manufacture shall be entered under the copyright law, but may be registered in the patent office. And the commissioner of patents is hereby charged with the supervision and control of the entry or registry of such prints or labels, in conformity with the regulations provided by law as to copyright of prints, except that there shall be paid for recording the title of any print or label not a trademark, six dollars, which shall cover the expense of furnishing a copy of the record under the seal of the commissioner of patents, to the party entering the same.

SEC. 4953. Copyrights shall be granted for the term of twenty-eight years from the time of recording the title thereof, in the manner hereinafter directed.

SEC. 4954. The author, inventor, or designer, if he be still living and a citizen of the United States or resident therein, or his widow or children, if he be dead, shall have the same exclusive right continued for the further term of fourteen years, upon recording the title of the work or description of the article so secured a second time, and complying with all other regulations in regard to original copyrights, within six months before the expiration of the first term. And such person shall, within two months from the date of said renewal, cause a copy of the record thereof to be published in one or more newspapers, printed in the United States, for the space of four weeks.

SEC. 4955. Copyrights shall be assignable in law, by any instrument of writing, and such assignment shall be recorded in the office of the librarian of Congress within sixty days after its execution; in default of which it shall be void as against any subsequent purchaser or mortgagee for a valuable consideration, without notice.

SEC. 4956. No person shall be entitled to a copyright unless he shall, before publication, deliver at the office of the librarian of Congress, or deposit in the mail addressed to the librarian of Congress, at Washington, District of Columbia, a printed copy of the title of the book or other article, or a description of the painting, drawing, chromo, statue, statuary, or a model or design for a work of the fine arts, for which he desires a copyright, nor

unless he shall also, within ten days from the publication thereof, deliver at the office of the librarian of Congress or deposit in the mail addressed to the librarian of Congress, at Washington, District of Columbia, two copies of such copyright book or other article, or in case of a painting, drawing, statue, statuary, model or design for a work of the fine arts, a photograph of the same.

SEC. 4957. The librarian of Congress shall record the name of such copyright book or other article, forthwith, in a book to be kept for that purpose, in the words following: "Library of Congress, to wit: be it remembered that on the day of , A. B., of —————, hath deposited in this office the title of a book [map, chart or otherwise, as the case may be, or description of the article], the title or description of which is in the following words, to wit: [here insert the title or description,] the right whereof he claims as author [originator or proprietor, as the case may be], in conformity with the laws of the United States respecting copyrights. C. D., librarian of Congress." And he shall give a copy of the title or description, under the seal of the librarian of Congress, to the proprietor, whenever he shall require it.

SEC. 4958. The librarian of Congress shall receive, from the persons to whom the services designated are rendered, the following fees:

First. For recording the title or description of any copyright book or other article, fifty cents.

Second. For every copy under seal of such record actually given to the person claiming the copyright, or his assigns, fifty cents.

Third. For recording any instrument of writing for the assignment of a copyright, fifteen cents for every one hundred words.

Fourth. For every copy of an assignment, ten cents for every one hundred words.

All fees so received shall be paid into the treasury of the United States.

SEC. 4958A. (Act of June 18, 1874, ch. 301, § 2, 18 Stat. 79.) That for recording and certifying any instrument of writing for the assignment of a copyright, the librarian of Congress shall receive from the persons to whom the service is rendered, one

dollar; and for every copy of an assignment, one dollar: said fee to cover, in either case, a certificate of the record, under seal of the librarian of Congress; and all fees so received shall be paid into the treasury of the United States.

SEC. 4959. The proprietor of every copyright book or other article shall deliver at the office of the librarian of Congress, or deposit in the mail addressed to the librarian of Congress at Washington, District of Columbia, within ten days after its publication, two complete printed copies thereof, of the best edition issued, or description or photograph of such article as hereinbefore required, and a copy of every subsequent edition wherein any substantial changes shall be made.

SEC. 4960. For every failure on the part of the proprietor of any copyright to deliver or deposit in the mail either of the published copies, or description or photograph, required by sections four thousand nine hundred and fifty-six, and four thousand nine hundred and fifty-nine, the proprietor of the copyright shall be liable to a penalty of twenty-five dollars, to be recovered by the librarian of Congress, in the name of the United States, in an action in the nature of an action of debt, in any district court of the United States, within the jurisdiction of which the delinquent may reside or be found.

SEC. 4961. The postmaster to whom such copyright book, title, or other article is delivered, shall, if requested, give a receipt therefor; and when so delivered he shall mail it to its destination.

SEC. 4962. (Act of June 18, 1874, ch. 301, § 1, 18 Stat. 78.) That no person shall maintain an action for the infringement of his copyright unless he shall give notice thereof by inserting in the several copies of every edition published, on the title-page or the page immediately following, if it be a book; or if a map, chart, musical composition, print, cut, engraving, photograph, painting, drawing, chromo, statue, statuary, or model or design, intended to be perfected and completed as a work of the fine arts, by inscribing upon some visible portion thereof, or of the substance on which the same shall be mounted, the following words, viz.: "Entered according to act of Congress, in the year —, by A. B., in the office of the librarian of Congress, at Washington"; or, at his option, the word "copyright," to-

gether with the year the copyright was entered, and the name of the party by whom it was taken out ; thus : "Copyright, 18—, by A. B."

SEC. 4963. Every person who shall insert or impress such notice, or words of the same purport, in or upon any book, map, chart, musical composition, print, cut, engraving, or photograph, or other article, for which he has not obtained a copyright, shall be liable to a penalty of one hundred dollars, recoverable one half for the person who shall sue for such penalty, and one half to the use of the United States.

SEC. 4964. Every person who, after the recording of the title of any book as provided by this chapter, shall within the term limited, and without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, print, publish, or import, or, knowing the same to be so printed, published, or imported, shall sell or expose for sale any copy of such book, shall forfeit every copy thereof to such proprietor, and shall also forfeit and pay such damages as may be recovered in a civil action by such proprietor in any court of competent jurisdiction.

SEC. 4965. If any person, after the recording of the title of any map, chart, musical composition, print, cut, engraving, or photograph, or chromo, or of the description of any painting, drawing, statue, statuary, or model or design intended to be perfected and executed as a work of the fine arts, as provided by this chapter, shall, within the term limited, and without the consent of the proprietor of the copyright first obtained in writing, signed in presence of two or more witnesses, engrave, etch, work, copy, print, publish, or import, either in whole or in part, or by varying the main design with intent to evade the law, or, knowing the same to be so printed, published, or imported, shall sell or expose for sale any copy of such map or other article, as aforesaid, he shall forfeit to the proprietor all the plates on which the same shall be copied, and every sheet thereof, either copied or printed, and shall further forfeit one dollar for every sheet of the same found in his possession, either printing, printed, copied, published, imported, or exposed for sale ; and in case of a painting, statue, or statuary, he shall forfeit ten dollars for every copy of

the same in his possession, or by him sold or exposed for sale ; one half thereof to the proprietor and the other half to the use of the United States.

SEC. 4966. Any person publicly performing or representing any dramatic composition for which a copyright has been obtained, without the consent of the proprietor thereof, or his heirs or assigns, shall be liable for damages therefor, such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first, and fifty dollars for every subsequent performance, as to the court shall appear to be just.

SEC. 4967. Every person who shall print or publish any manuscript whatever, without the consent of the author or proprietor first obtained, if such author or proprietor is a citizen of the United States, or resident therein, shall be liable to the author or proprietor for all damages occasioned by such injury.

SEC. 4968. No action shall be maintained in any case of forfeiture or penalty under the copyright laws, unless the same is commenced within two years after the cause of action has arisen.

SEC. 4969. In all actions arising under the laws respecting copyrights, the defendant may plead the general issue, and give the special matter in evidence.

SEC. 4970. The circuit courts, and district courts having the jurisdiction of circuit courts, shall have power, upon bill in equity, filed by any party aggrieved, to grant injunctions to prevent the violation of any right secured by the laws respecting copyrights, according to the course and principles of courts of equity, on such terms as the court may deem reasonable.

SEC. 4971. Nothing in this chapter shall be construed to prohibit the printing, publishing, importation, or sale of any book, map, chart, dramatic or musical composition, print, cut, engraving, or photograph, written, composed, or made by any person not a citizen of the United States nor resident therein.

It will be seen that the essential points to be considered are :—

First. The placing with the librarian of Congress, before the publication of the volume, one copy of the printed title-

page, and within ten days of such publication, two copies of the work. The title-page should be accompanied by the amount of the fee required, one dollar, in return for which the author receives his certificate, showing that the work has been entered for copyright. This certificate and the receipt of the librarian of Congress for the two copies of the book deposited, constitute the evidence upon which is based any legal defence of the copyright that may prove necessary.

In case the originals of these papers are lost, duplicates will at any time be furnished from the office of the librarian of Congress, on receipt of a fee of fifty cents.

Second. The copyright is granted for the term of twenty-eight years, but the author, if living, or his widow or children, if he be dead, can, under certain regulations, secure a renewal for a further term of fourteen years.

It is also the case that if an author chooses to revise, modify, or add to his material, he can obtain a fresh copyright for such revised material; but this fresh copyright will not protect the unrevised material of the first edition from being reprinted at the expiration of its own term.

Third. The privilege of securing copyright is limited to authors who are either citizens or residents of the United States, and the courts have held that the term resident can not be interpreted to cover one who makes but a temporary sojourn, such as a visit for a season, or a stay of a few weeks or months.

Fourth. The details of securing the entries and the certificates of copyright are, as a rule, attended to by the publishers, and even when the author retains the ownership of his copyright, it is quite customary for the certificate to be made out in the name of the publisher. The agreement for publication, and the annual or semi-annual statements of amounts due for copyright, make clear enough in whom

the ownership is actually vested. There is also nothing to prevent the certificate being transferred to the name of the author, if such additional precaution be deemed advisable.

If an author, while considering arrangements for publication, is anxious to secure the control of a title which seems to him to be especially desirable, he can have a title-page put into type, and by forwarding this, as above, with the fee of one dollar, can secure his certificate of entry, leaving the copyright to be perfected later by the forwarding of the two copies of his book.

Fifth. The protection of copyright is extended not only to material which is in itself original, but also to any originality of method or arrangement in the combination or classification of material. Under this principle, copyrights are secured for dictionaries, in which of course the majority of the definitions must be identical with those given in similar works ; for tables of arithmetic, chronology, natural history, etc., etc., in which of necessity the facts are always the same. We may mention, as an example, a recent decision of the courts to the effect that a certain arrangement of the names of bones, grouped in more or less arbitrary figures designed to assist the student in memorizing, was entitled to copyright, although the same lists of names were of course repeated in every work on anatomy.

Sixth. Any measures which may become necessary for the protection of an author's copyright against infringements are usually undertaken through the publisher, who acts as the representative of the author, but the expense of such measures has to be borne by the author whose property is being defended. In like manner, any suit which may be instituted against a publication alleged to be an infringement, is usually brought against the publisher of the work ; but whether or not it may be established that the work does constitute or contain an infringement, all expenses, penalties, and outlays

that may for this cause have been incurred, are chargeable to the author or editor with whom the publisher's contract has been made. Such contract contains the provision that the author or editor with whom the publisher has to do, and who claims to be the owner of the copyright of the work, shall make good to the publisher any expense incurred in defending such copyright, and shall also guarantee to the publisher that the work contains no infringement of any other copyright and no libels of any kind. If, therefore, such infringement or libel be afterward discovered, the responsibility and the cost of making good the same must be borne by the author.

Seventh. Contracts for publication usually contain some provision concerning the division, between publisher and author, of such profits as may accrue through the sale in foreign countries of editions of the work, or of duplicates of the stereotype-plates, or of advance sheets. It is customary to divide these receipts from sales abroad on the same basis as that which has been arranged for the division of the net proceeds of the American editions.

As a matter of fact, it is very seldom that with a first book there are any foreign sales, so that the question of the division of the profits on these need not arise.

An author may also prefer to provide in his publishing agreement that the control of the arrangements for the foreign editions of his work shall be left in his own hands. In most cases, however, his American publisher, having a knowledge of the methods of publishing in England (practically the only country in which American works are ever purchased), and of the English publishing houses, can secure a much better arrangement for an English edition than the author can, provided any arrangement at all is possible.

Eighth. The question is often asked whether an American author can secure a copyright in foreign countries, and

it is not easy to give an explicit answer to it. The United States have at present (1883) no international copyright arrangements with other countries, and except in Great Britain, American works can be reprinted (in the original or in translations) without restriction. The amount of such reprinting of American books on the Continent is still inconsiderable, but it is from year to year increasing, and in some instances, such as those of the French and German editions of Irving, Cooper, Mrs. Stowe, etc., the number of volumes sold has been very large, and the amount that would have been realized by the authors, if there had been a copyright arrangement, would have been important.

In Great Britain, also, American writers can claim no copyright protection on the strength of international arrangements, for the various attempts that have been made between 1851 and 1882 to secure a copyright treaty between the United States and England have thus far resulted in nothing.

The British Government has, however, as a rule, been ready to give a more elastic interpretation to the term "resident" than that insisted upon by the American authorities, and in a number of instances a stay of a few weeks in some portion of the British dominions, such as Canada, has been sufficient to enable an American writer to secure a copyright entry in London for a work published simultaneously in England and the United States.

The validity of copyrights so obtained has, however, often been contested in the English courts, and the decisions concerning them have been so conflicting that it is at this time considered hardly advisable to place any special reliance upon British copyrights secured through temporary residence. Canada has a copyright law of its own, and under this law the American rather than the English definition of the word resident is followed, and a temporary sojourn by

the author can not be made serviceable to prevent the reprinting within the Dominion of an American work.

The commission appointed by the British Parliament in 1876 to investigate into the working of the present law of copyright, and to make suggestions as to its improvement, have presented an elaborate report, the recommendations of which are likely to be adopted. Among these is one to the effect that all writers, without regard to citizenship or residence, can secure copyright in Great Britain by duly entering their works in the London copyright office, and by making the first publication of them in Great Britain. If simultaneous publication in Great Britain and the United States can be accepted as answering the requirements of "first publication," the passage of the British act in the form recommended by the commission will, of course, prove of great importance and material service to all American writers who succeed in obtaining a trans-Atlantic reputation and circle of readers.

Such a measure ought to be followed at an early date by the completion of a treaty, or the passage of an act of Congress, under which a similar recognition should be made in this country of the rights of British authors.

We should understand that the new British copyright law would, if enacted, apply to all portions of the British dominions, excepting such of the colonies as possessed independent colonial legislatures, and as saw fit to pass enactments nullifying or limiting in any way the imperial act.

Meanwhile, until the British act has been passed, and in the absence of any international arrangement, American writers have to take their chance as to obtaining, through temporary residence, a defensible British copyright, or as to securing (usually through their American publishers) some honorarium payment from British publishers. Several of the leading London firms can be depended upon to make

such payments, when they can be persuaded to undertake American books at all, while other houses, in good standing and doing a large and important business, will neither themselves make payments, nor will they respect the arrangements of their neighbors who have done so ; so that if an American work makes any success in England, a number of competing editions, bearing reputable publishing imprints, appear almost at once, and the publisher of the single issue that is authorized, finds his margin of profit, out of which the author's payment is to come, reduced to a minimum.

Ninth. The foregoing will make clear the nature of the direct interest of American writers in the question of international copyright. The authors who have already secured a trans-Atlantic reputation and are obtaining some payments for their European editions, would find their receipts very largely increased, while for those who are beginning their literary career it will be much easier to effect publishing arrangements in Great Britain, when their British publishers can be protected in their undertakings against the competition of unauthorized rivals. The indirect gain to American writers through the establishment of international copyright would, however, be still more important.

The lack of such copyright has rendered possible the publication and wide circulation of cheap series of reprints of English works, principally in the department of fiction, but including also works of travel and not a little popular biography and light literature.

The competition of these series, absorbing as they do so large a proportion of the book-reading and book-buying that is done, renders it very much more difficult to secure a remunerative sale for a copyright-paying American work of fiction or light literature.

As a consequence, the books of authors who have established their reputation secure much smaller sales and smaller

profits than properly belong to them, while the works of new writers find an increasing difficulty in obtaining favorable consideration, or, in fact, any consideration from the publishers. American writers are practically handicapped in their literary competition with their English rivals, and they have not even the consolation of knowing that said rivals can themselves gain in this contest any material results that would offset their own loss. With the exception of the Franklin Square series, the "Libraries," as a rule, make no payments for their foreign material, while the payments made by the publishers of the "Franklin Square" are of necessity much smaller than those which were possible before the beginning of this cutthroat competition.

It may be mentioned here that, with the exception of the publishers of these Libraries, it is the uniform practice of reputable American publishers to pay British authors for their material, notwithstanding that, in the absence of an international copyright, they can secure through such payments no protection against competition ; and the amount of such payments is often very considerable, often equalling and sometimes exceeding the amount of the author's receipts from his English editions. Under an international copyright, however, such payments would doubtless be materially increased, especially for the younger and less known authors.

In addition to the direct and indirect business interests of American writers in this matter, it should possess for them, as members of the great guild of authors, a strong and active ethical interest. Believing, as they unquestionably do, that the work of a man's brain is his property as certainly as is the work of his hands, they can but be ready to do what is in their power to secure a full recognition of an author's property-rights throughout the civilized world. The people of the United States are the only nation, itself

possessing a great and growing literature, and making a wide use of the literature of the world, which has done nothing to secure a proper protection for the rights abroad of its own writers, and to recognize the rights in its own territory of the foreign authors whose creations it utilizes and enjoys.

At the time of this writing (February 1883), a tariff bill is under consideration in Congress, which has for its avowed purpose the protection of American industries and American producers against foreign competition.

In such a measure a clause for the more effective protection of the literary laborer, who produces one of the highest classes of products, and one which is of the greatest importance to the community, might very properly find place. Curiously enough, however, the protectionists, who have for the past twenty years controlled the national policy, have been the most persistent and successful opponents of any measures for international copyright, which would, as we have pointed out, constitute the most effective protection and stimulant for American literature.

American authors should feel that upon them now rests a special responsibility in the work of so educating public and legislative opinion that this grievous national stigma may speedily be removed, that American writers may be free to sell their works throughout the world, that foreign writers may be free to receive from their American readers a just return for benefits conferred, and that American readers may be free to buy what has been paid for, and may not be free to buy what has been stolen.

It appears, however, that the possibility of international copyright has brought to the minds of the protectionists two apprehensions : first, that it would entail the payment to certain foreign producers (of literature), of American earnings that ought to be kept at home ; and second, that under such

a measure, some American publishers, for the purpose of decreasing the cost, to themselves and the readers, of an English work, might be unpatriotic enough to arrange to purchase duplicates of English stereotype-plates, instead of permitting American compositors to do the type-setting over again.

The dislike to paying American money to foreign producers, and the desire to retain work (even though it were unnecessary work) for American compositors, have been permitted, therefore, to outweigh the principles of common justice and the rightful claims of American authors. While producers and manufacturers of nearly all classes are besieging Congress for help and bounties of various kinds, to make good their losses or to swell their profits at the expense of the community at large, the literary laborer, who asks no help from the taxpayer, and calls for no bounties from the treasury, can properly enough demand from our legislators the simple justice of protection against the ruinous competition of the books stolen from his British rivals.

The author has this further interest, which, though less direct, is still important, in the pending tariff questions. Any thing which lessens the cost of the production of books, serves to increase their circulation, and therefore to increase the amount of profits out of which copyrights are paid, while it also helps the publishers to consider favorably literary undertakings which have before seemed doubtful or unpromising.

A tariff reform in the interest of literature, therefore, bringing service alike to the writers, readers, and sellers of books, should remove all the taxes upon the materials that enter into the manufacture of books, such as paper, binders' cloth, type-metal, etc., etc. Public attention has recently been called to the absurdity of continuing the import duty on books, and it is difficult to find grounds for defending any

such tax on higher education. But the removal of this duty would affect the cost of but that small portion (less than one twentieth) of the books which are imported, while the removal of the duties on the articles which directly or indirectly enter into the manufacture of American books, would render cheaper the whole mass of our literature,—American and reprinted.

We commend to American writers, who are properly the teachers of the community, the task of inducing our voters and legislators to remove these mediæval tariff burdens on education, and when this has been accomplished, and, through the establishment of international copyright, American books are given a fair chance in the struggle for existence, the libraries of our people will represent a literature honestly acquired, effectively developed, and, in the best sense of the word, free.

The most comprehensive work on copyright is *Drone's* "Treatise on the Law of Property in Intellectual Productions in the United States and Great Britain,"—price \$5. *Ferrol's* "English and Foreign Copyrights" selling at \$1.25, is a good compendium of European copyright arrangements. Putnam's "International Copyright," a pamphlet selling at 25cts., gives a convenient summary of the history of the subject.

EDITORS AND THE PERIODICAL PRESS.

NEXT to a publisher, there is no person who has so evil a reputation among literary aspirants as an editor. It is for his general imbecility, however, rather than for any moral turpitude that *he* is pilloried. He is usually looked upon by that grand army of rejected contributors, who are well known to constitute the real brain-power of the country, as a weak-minded blockhead, constantly engaged in refusing the most brilliant intellectual efforts from sheer incapacity for appreciating them, while allowing himself to accept the crudest offerings of his friends and relations—especially of his grandmother.

Editors are, as a class, fully capable of taking care of themselves, but it may be worth while to present here some of the considerations which must guide them in arriving at their decisions and in shaping their work, and to do what we can toward vindicating a worthy body of men from unmerited obloquy. In the first place, an editor is, as a rule, a man of good purpose, who conscientiously strives to do his duty. This duty is simply to cater to the public, to provide it with that kind of intellectual pabulum for which it craves. Further, he is a man of culture and ability, or he would never have fought his way to such a position, and—what is even more to the point—his training and experience have so fitted him to judge of the public appetite that he knows at a glance whether an article would suit his customers—just as a cheese-monger knows cheese. Bear in mind that, with

editor as with cheese-monger, it is not his own taste he seeks to gratify, but that of his customer. The cheese-monger may not like either Stilton or Roquefort, he may even have his doubts as to the absolute wholesomeness of the more athletic brands of Limburger, but so long as the public craves food and not poison he is bound by an implied contract to supply it with the best of that kind of food which it prefers. Therefore in rejecting an article an editor does not imply that it is not good, but merely that it is not available. As the public taste, however, is, in the main, a healthy one, if he were continually finding good articles unavailable and bad ones available, he would himself soon cease to be available as an editor.

With regard to the charge of favoritism, there is no doubt that an editor who is in friendly relations with a band of known and tried contributors would prefer, other things being equal, to accept an article from one of them rather than from a stranger. Again, there are certain contributors to the periodical press whose names carry so much weight with the public that any thing they may write is sure to attract attention, and there is no doubt that, other things being equal again, the editor would rather have an article from a famous, than one from an unknown, writer. These disadvantages, then, the beginner has to struggle against: wherever his work comes into competition with that of a famous man or a literary acquaintance of the editor's he must show that he can write better than either in order to gain admittance. Still, a direct competition of this sort is not very likely to occur; a magazine can always find room, not only for the contributor who is known to the public, and for the contributor who is known to the editor, but also for the brilliant unknown who is to be the famous contributor of the future. "If you write any thing remarkable" says Dr. Holmes "the magazines will find you out, as

the school-boys find out where the ripe apples and pears are. Produce any thing really good, and an intelligent editor will jump at it. Don't flatter yourself that any article of yours is rejected because you are unknown to fame. Nothing pleases an editor more than to get any thing worth having from a new hand. There is always a dearth of really fine articles for a first-rate journal; for, of a hundred pieces received, ninety are at or below the sea-level: some have water enough, but no head; some head enough, but no water; only two or three are from full reservoirs, high up that hill which is so hard to climb."

The periodical press, at the stage of development which it has reached in these days, is really the greatest assistance to the struggling young author that has ever been tendered him in the history of literature. It provides him with a pulpit to preach from, and an audience already gathered to listen to him. Our two most popular monthlies have about one hundred and fifty thousand subscribers apiece, and probably more than a million readers. A man speaking out from between the covers of these magazines, is speaking to the world. If there is any thing in him, he cannot remain unknown long. Look around among the famous writers of to-day, and you will find that, with only one or two exceptions, they began their career and won their first fame as journalists or as magazinists. The poet who is not financially able to bring out a volume at his own expense, can reach the public through no other medium than the periodicals—for poetry as a merchantable commodity has fallen into such disrepute with publishers that no member of the fraternity would be willing to invest his money in a book of that kind, unless the author were very well and widely known. Publishers are also prejudiced against collections of essays and short stories, and the writer could only hope to dispose of them to magazines. The only form of literature, in fact,

from the pen of an unknown author, that has a better chance with publishers than with editors, is the novel. Editors require that their serial stories shall be written by men of note. The reason is obvious. The bare announcement that such and such an author is to contribute a serial to one of the magazines, will draw the admirers of the author to that magazine. But "a charming new story" by Mr. Jones or Mr. Smith would have no attractions for the prospective subscriber, because he has not learned to look upon either name as a guarantee of excellence, and the story, consequently, might run its full course through the magazine before the public discovered what a charming thing it really was.

Of the four leading magazines that are published in this country, the *Atlantic Monthly* is perhaps the most difficult one for the tyro to enter, not because its conductors are less alive to literary excellence when coming from an obscure source, but because it has a large body of regular contributors, and the space it can devote to new-comers is therefore limited. The *Century*, in its egotistic moods, likes to crow a little over the latent talent that it has brought to the surface, and it may do so with justice, for many of the most promising of our younger authors owe their introduction to the public to this magazine. *Harper's*, which at one time used to be given up very largely to foreign authors, is now developing a keen scent for native talent, and *Lippincott's Magazine*, being less burdened with great names than any of the others, is always ready to accord a generous reception to any new contributors of merit. *Harper's*, *Lippincott's*, and the *Atlantic*, pay their contributors a fixed price per page, according to the editor's estimate of the value of their articles. They usually wait until the article is published before paying for it. The *Century*, however, as well as *St. Nicholas*, the magazine for young people, owned by

the same company, pay a certain fixed sum for their contributions, as soon as they are accepted. Of course the length of the article and its literary worth are both factors in the calculation of its money value, and the Century Company's rates are, therefore, about the same as those of the other magazines. These rates, however, do not govern in the case of the really great names in literature, who can almost dictate their own terms—Longfellow, for instance, used to receive as much as \$200, for a short poem, and Bret Harte is said to have been paid \$1000, for his short story, the "Episode of Fiddletown."

Besides the above-named periodicals, there are many monthly and weekly journals which are glad to receive contributions of merit from outsiders, and which make it a rule to pay for every thing they accept and publish. Here is a list of papers whose rates of payment are quoted as ranging from \$6 to \$10 per 1,000 words :

NEW YORK.

*Harper's Weekly, Bazar, and
Young People.
Leslie's Lady's Journal, Sunday
Magazine, etc.
Demorest's Monthly.*

*Independent.
Christian Weekly.
Christian Union.
Ledger.
N. Y. Weekly.*

PHILADELPHIA.

*Godey's Lady's Book.
Arthur's Home Magazine.
Peterson's Magazine.*

*The Sunday-School Times.
Our Continent.*

BOSTON.

*The Youth's Companion.
Wide Awake.*

The Congregationalist.

A number of other periodicals pay smaller amounts for accepted contributions, but with some of these it may be necessary to state beforehand that payment is expected, or after your article has appeared in print you may be politely informed that "it is not the custom of this paper to pay for

contributions unless arrangements to that effect have been made in advance." A good custom in dealing with the minor papers, is for an author to put at the head of his article, the price for which he will dispose of it.

Many of the sensational or "blood-and-thunder" papers used to pay good prices for accepted contributions, but at present this class of journals are on the decline, and the sums they pay have correspondingly dwindled.

The principal daily papers of New York and other large cities, are always glad to receive articles of timely interest, summer-resort correspondence, etc., where their own body of regular attachés have not already covered the ground. The rate of payment varies from \$5.00 to \$8.00 a column, and although the more important papers pay for every thing they publish as a matter of course, and without needing any prompting, it may be just as well for the writer to take the preliminary precaution of requesting payment in case his article is accepted.

Literary and critical journals like the *Nation*, the *Critic*, and the *Literary World*, usually employ outsiders to review books for them, but these are always men whose reputation is known to the editor ; and the editor applies to them, they do not apply to the editor. This field, therefore, cannot be looked upon as open to the literary tyro.

ADVERTISING.

THE question as to the most effective methods for making known to the public that a book has been published, and for keeping before the public the fact of its existence, is one of the most perplexing problems in the publisher's business, and one the difficulties of which are often not realized by authors. Advertising may be divided into direct and indirect. Under the former heading would be included the printing of the descriptive title of the book in the catalogue and special lists of the publisher, the purchase of advertising space in the journals or magazines, and the distribution among booksellers and book-buyers of show-bills and descriptive circulars. Under the latter would come the distribution of copies for review, and the consigning of specimen copies to booksellers for sale.

If a work is published at the expense of the author, the cost of all advertising, except that of printing the title in the publisher's lists, is charged to him, and only such outlay is incurred as he may have authorized. If, on the other hand, the investment in the publication is borne by the publisher, the cost of the advertising has to be paid by him, and the decision as to the amount which will be likely to prove remunerative, must rest with his judgment.

The leading publishing houses issue general classified catalogues of their publications, which are revised and reshaped about once in two years. It is further customary to print, usually in the spring and fall of each year, separate lists of the publications of the season ; and from these lists

the titles of those works which seem likely to remain in continued demand are afterward transferred to the general catalogue. These lists of the season's issues, and from time to time the complete catalogues, are mailed to the principal libraries throughout the country, to the leading booksellers, and to lists of book-buyers, as far as the publishers succeed in collecting the names of such. The quantities regularly distributed through these channels are quite considerable. According to the records used, there are in the United States some 2,400 public libraries, and about 6,000 booksellers, and perhaps 900 of the former and 1,200 of the latter are usually considered of sufficient importance to be placed on the regular mailing lists for the spring and fall catalogues of new publications. In addition to such distribution, publishers receive daily applications for book-lists and catalogues from different parts of the country, and often have occasion to mail in this way, in the course of a season, some thousands of copies. A still further channel of distribution is through the booksellers, who obtain from the publisher supplies of from 250 to 1,000 copies of the book-lists of the season, bearing their several local imprints.

If a work is of a special character, or one requiring a detailed description, a separate descriptive circular can sometimes be used to advantage for mailing to some particular circle of readers likely to be interested. Excepting for some such special purpose, descriptive circulars are not as a rule serviceable, as it is difficult to secure attention for them from the general public.

Show-bills of new books are placed by booksellers on the boards in front of their stores, and authors are accustomed to lay stress upon seeing their books so posted. The matter is not, however, of so much importance as it is often considered, and in any case the printing of the show-bill does not necessarily secure its being posted by any great

number of booksellers. Every dealer receives a great many more show-bills than he has room for on his boards, and he selects for use those of the books in most active demand, rather than of the books most needing such advertisement.

The cost of separate circulars and of show-bills is chargeable to the author, if he is the owner of the edition of his book.

The value of advertising space in the journals in which book-advertising is usually done, varies from ten cents to fifty cents a line. The line of type on which such price is based, is not that usually used in the advertisements, but represents the space that would be covered by a line of agate type, measuring fourteen lines to the inch. An advertisement of say 56 lines, or four inches, which would make a good display of the title and description of a book, and would enable representative quotations to be made from the reviews, would cost in the *New York Daily Times* about \$16.80, in the *Evening Post*, \$5.60, and in the *Nation* (weekly), about \$7.50.

Advertising space in the leading magazines is expensive, costing in *Harper's*, about \$200, and in the *Century*, about \$150 a page. It is not usually considered desirable to make any very considerable investment in advertising until the notices of the book-reviewers have begun to appear. Unless for the work of some writer well known through previous successful books, the repeated announcement of the title and the name of the author will not of themselves attract sufficient attention to induce sales.

When such announcement can be followed by extracts from favorite reviews, quoted from journals possessing literary authority, advertisements are much more likely to be serviceable and to repay their cost. How great such service and how considerable such repayment is, is very difficult to estimate. If a work has any claim upon the interest

of the public, continued descriptive advertising can nearly always be depended upon to produce an increase in the sales, but it is often enough the case that such increase is not sufficient to repay the cost of the advertising. If an investment of \$50 in advertising brought an additional sale for a dollar book of 50 copies, there would be a net loss on the transaction of from \$30 to \$35. That kind of "pushing" and "enterprise" publishers are, notwithstanding the criticisms of authors, naturally averse to, nor can they honestly recommend it to authors who pay their own publishing expenses. It is, as a rule, pretty easy to tell, after a few experiments in advertising, whether a book possesses what may be called elasticity, that is, responds readily and remuneratively to advertising and "pushing." If such an elasticity be there, and a public interest can be felt to have been awakened, a great deal can be accomplished by judiciously planned advertising to extend and keep active such interest. If, however, no such interest appears, and the first advertising outlay produces no returns, or but trifling returns, further outlays will, at that time at least, be money thrown away. It only remains to wait for some more favorable reviews or some turn in public opinion, before attempting further effort, or before, perhaps, deciding that the venture has, at least from a commercial point of view, been a mistake. If a work fails to show such elasticity, if the reviews are slighting and inconsiderate, or even if favorable, fail to attract public attention, no amount of advertising will, as a rule, help the matter. It is very seldom indeed that a book can be crammed down the throat of the public like *Winslow's Soothing Syrup*. If it has once fallen flat, it is, with a rare exception, as impracticable for the publisher to put life into it by advertising, as it would be for him to lift himself over the fence by the straps of his boots.

In this connection, however, it is proper to remember

that publishing management can sometimes put renewed life into material which has apparently fallen out of relations to the literature of its time, and the demand for which has ceased. In 1848, when the late George P. Putnam undertook the publication of such of the works of Washington Irving as had at that time been written, these had for three years been out of print, and no publishing house had had sufficient faith in their continued vitality to make propositions for re-issuing them. Irving himself began to believe that his day as a writer had gone by, and told his nephews that he thought his literary life was finished. Yet during the next decade his publisher paid him more money for copyrights than he had received during all the preceding years of his life; and encouraged by this renewed popularity, Irving completed during those ten years some of his most important productions.

Of course no amount of publishing management could have produced such a result if the works had not themselves possessed the essential qualities which constitute classics; but no one admitted more frankly than Irving himself, how large a part the skill and enterprise of his publisher had played in securing from a new generation of readers the recognition of his works as classics of permanent value, and how great had been his discouragement at the time the co-operation of this publisher was placed at his disposal.

We have referred to the importance of attention from the reviewers. There are instances of very considerable sales having been obtained by books which had received no mention, or but very slighting mention, in the literary columns of the leading journals. But these are the exceptions. As a rule, it is almost impossible for a new writer to obtain a hearing before the public, unless the reviewers will give some space to his books. While it is desirable, of course, that such notices should be favorable, it has not infrequently happened that sales have been facilitated by

fiercely unfavorable reviews, when these have only given sufficient space to the material, and have presented some analysis and description of it. While reviews are important, and without them success is very difficult, it is also easy to overestimate their direct influence on sales. It occasionally happens that a work which attracts very considerable and favorable attention from the reviewers, fails to find favor with the general public ; and the young author who has, after the appearance of some pleasant notice, hurried up to the publisher's office to inquire how soon a new edition will be required, is met by a discouraging report. Such a result is usually due to the fact that the reviewers, while writing for, and on behalf of, the reading public, do not themselves form a fair representation of the average opinion of such public. They will naturally emphasize that which has a personal interest for themselves, and this may very easily be material which, for one reason or another, happens to be out of the range of the interests of the public at large.

The suggestion sometimes comes to the publisher that the author can, through his personal acquaintance, influence favorable reviews in this or that quarter, but it is a suggestion to which, as the publisher's experience tells him, he can attach little weight, as he knows that the journals whose opinions are of any value, conduct their literary columns without reference to personal influences, and in fact often arrange to secure their reviews from different specialists outside of their own office.

The number of copies of a new book which can to advantage be distributed for review, varies of course according to the character and costliness of the work, the number printed, etc., etc. Of a novel, from 150 to 250 copies are usually used in this way ; of a work of standard literature, from 100 to 200 ; and of a work of special character, a much smaller number.

There has been of late a very large increase throughout the country of journals in which competent and able reviews appear, an increase out of proportion to the growth of booksellers and of book-buyers, but however excellent its reviews may be, it does not usually pay a publisher to add a journal to his list, unless the town where it is published contains at least one active bookseller who can be depended upon to fill orders for the books reviewed.

When after all preliminary difficulties have been overcome, his book is at last fairly published, the author not unnaturally expects that copies of it will at once appear on the counters of all the book-stores throughout the country. In this expectation he is likely to be more or less disappointed, and the complaint that "friends have inquired for a book in this place or that, and have not found it," is one of the most frequent that comes to the publisher.

It is not always easy to make clear, at least in connection with a first book, why it is that publishing machinery does not and cannot provide for any such general distribution *in advance of the public demand*. The first edition of a first book does not usually consist of more than 1,000 copies, and of these from 150 to 200 copies are required for the press. But such general distribution of copies among the leading book-stores (even if there were no other reasons rendering it impracticable) would require not 1,000 but from 5,000 to 10,000 copies, a larger edition than either the publisher or the author (if the venture be his) is usually willing to risk with a first enterprise.

If, however, some such number of copies were sent out, and one half of them (a large proportion) found buyers, the extra cost of manufacturing the copies not sold and the expense of the freight on these when returned, would considerably more than absorb the profits on the sales, so that with quite a considerable sale, the net result of the transaction might

be a considerable loss. It is, however, also the case that the better class of booksellers object to receiving unsolicited consignments of untried books, and when such consignments come to hand they are very likely to put them to one side, or sometimes even to promptly express them back to the publisher at his cost. They reason that the space on their counters represents a considerable outlay for rent, and that they prefer to use their own judgment as to how such space shall be occupied, and to select for it such stock as may be most likely to prove remunerative. And if they have in their stores a certain amount of stock that belongs to them and other stock that they have the privilege of returning, it is naturally to their interest to give their special attention to the former, even to the extent of putting the latter to one side altogether.

In consideration of this class of objections on the part of the booksellers, and also of the fact that if a house is in the habit of making consignments of its books, it finds much greater difficulty in securing any orders for them, the leading publishers have practically given up the custom of making consignments, although they occasionally find it advisable to concede to regular customers the privilege of returning for exchange unsold stock. The leading booksellers usually place with the publishers standing orders for specimen copies of new books as published, and from these specimen copies, in connection with such demand as may arise through the notices of the press-copies sent with them, they make up their orders for such further supplies as they judge will be required. Such orders are, however, accompanied by lists of certain classes of books which are *not* to be sent; one dealer, for instance, wanting no religious works, another no fiction, a third no works on special scientific subjects, and nearly all ruling out from such advance orders poetry by new authors. The book does

not, therefore, as the author often imagines, come into demand because it is in the book-stores, but gets into the book-stores because it has come into demand.

An author frequently suggests that if the publisher will only take pains to place his book on the railroad stands, it will certainly find sale. This, also, is, however, something that depends, in the first place, upon the book. The business of selling books on the railroads is in the hands of a few large companies ; that of the roads running out of New York, for instance, being controlled by three concerns. The space on the stands is limited and is considered valuable, and the salesmen who sell books through the trains earn good wages. The managers are therefore naturally unwilling that their space and the time of their men be devoted to any books that are not what they call "sure things." They do not want to try any experiments, but plan to give attention only to works that have already "made a sensation." When a book has made a mark, it is well to talk to the railroad men about it, but not before.

The principal sales of the railroad dealers are for books in paper covers, and copies of these, if not sold promptly, easily become, through exposure on the stands and the handling on the trains, shopworn and unsalable. A large part of the loss on the unsold and damaged books must, as a rule, be borne by the publishers, and it is important therefore for them that only such works be placed on the railroads as are reasonably sure of finding prompt and remunerative sale.

A very large proportion of the sale of paper-bound books must be effected through the railroads and news companies ; and as an edition of considerable size is required to place a book at all effectively in these special channels, it is not, as a rule, considered advisable to use paper covers for first editions of first books, or for any books which cannot be depended upon to secure a wide popular demand.

The author may be disposed, after going over this summary of the methods of bringing a book before the public, to conclude that, after all, his success will depend upon the character of his work, and that if his book must, so to speak, sell itself, the publisher's co-operation in the undertaking amounts to nothing. Leaving, for the moment, out of the question the all-important cases in which the co-operation of the publisher includes the providing of the capital required for the undertaking, we will point out some other considerations which make such co-operation important,—considerations which any author who has attempted to place a book before a public with the aid only of a printer, or through an authors' association, will be ready to appreciate.

In the first place, the imprint of any reputable publishing house is of essential service in securing for a book early attention, which would otherwise come to it either not at all or very slowly. Publishing imprints differ of course in value, not merely in connection with the general reputation of the several firms, but also on the ground of their special association with different classes of literature—scientific, denominational, sensational, etc., etc.

Secondly, the association on a publisher's catalogue of the work of a new author with the writings of authors whose volumes are in steady demand, is of no little importance. We have before referred to the large number of copies of catalogues and book-lists which are continually being distributed by publishers. The book-buyer who sends for a catalogue containing the works of the well-known authors, A, B, and C, finds in it also the titles of books of the new writers, X, Y, and Z, and thus has the opportunity presented to him of interesting himself also in these last.

A third and most indispensable service rendered by the publisher, is in supplying the machinery through which, if a book is called for, it can be supplied. As before explained,

it is not in his power to create a demand or to force a book into a sale, but he should be able to satisfy promptly any demand which may arise, and to see that any public interest that may have been awakened be duly fostered and kept as active as possible. If a review in a paper in Peoria has attracted attention to a book, the reader who inquires for it at the local book-store may or may not find a copy on the counter, but he ought in any case to be able to obtain information as to price, etc., and if the work is on the list of any regular publisher, the bookseller can fill orders for it at once. If, on the other hand, the book has been issued without imprint and is not on any of the book-lists of the month, the intending buyer is likely to leave the store unsatisfied, and may very easily be diverted from his intention.

And it may be remarked that the buying of books is by no means so confirmed a habit among the public at large that any legitimate means to encourage it can safely be neglected.

In bringing to a close these few suggestions, which have been penned to facilitate, as far as practicable, the work of the author in obtaining information and in effecting his publishing arrangements, we have only to repeat, first, that they are addressed particularly to writers whose experience is still to come; authors who have already seen their names on various title-pages, who have become hardened, so to speak, to publishers and critics, may find in these pages some statements that do not entirely accord with their own experience. We can merely claim for our papers that they have been carefully considered and are as substantially accurate as any general statements can be, while admitting that, like all general statements, they are subject to exceptions.

It is our opinion that in one way or another all literary work that deserves to live (in addition to a good deal that

does not), succeeds in making its way into print, and in getting itself placed before the public. We do not believe that our American prairies conceal any Charlotte Brontés to whom the opportunity for expression and fame has been denied, or that a careful search through American villages would develop any "mute, inglorious Miltons" rusting away their undeveloped lives. Opportunity for expression can, with a little patience and persistence, be secured by every writer who has any thing to say to his fellow-men (and also, unfortunately, by a good many who have nothing); and every literary aspirant can safely indulge in the hope that if posterity has need of his impressions, the particular "sands of time" on which these have been placed will become stone to preserve them.

THE MAKING OF BOOKS.

Various Sizes of Books.—There are few matters connected with bookmaking of which the novice has so hazy an impression as in regard to the amount of matter in a given MS. When questioned by the publisher or printer as to this, the usual reply is that it will “make an ordinary-sized book”; and the probabilities are that the idea of estimating the number of words in his MS. has never entered the author’s mind.

In this connection the following suggestions are offered to authors :

1. Write on small sheets of paper—commercial note or letter size is preferable to a larger sheet. Write *legibly*, and on one side of sheet only. Copy is frequently brought to the printer in such an illegible condition that it becomes necessary to have it re-written in the office before it can be placed in the compositor’s hands.

2. All the sheets of MS. should be of the same size, and should contain as nearly as possible the same number of lines ; this facilitates the work of estimating the amount of matter and cost of printing.

3. The MS. should be paged consecutively throughout. If the “copy” is prepared with uniformity, as noted above, it is a comparatively simple matter to count the words in it, and it is very desirable that the author should be aware of this in talking with publisher or printer, as upon the size often depends, in a large measure, the availability of the MS.

With the knowledge of the number of thousand words in

a given MS., the next question to be decided, in the course of book-manufacturing, is as to the style of volume it is desirable to make. Is the material planned for popular sale? If so, a careful selection should be made of type, page, paper, binding, etc., that the cost may be kept at a moderate figure, and thus admit of a low publication price. If on the other hand the material is addressed to a more limited class of readers, it will probably be desirable to plan the volume upon an entirely different basis, making a larger and handsomer book at a higher retail price.

The expressions "quarto," "octavo," etc., which in former times designated, with tolerable accuracy, the size of the printed book, are now, unfortunately, by no means to be depended upon. This is due to the greatly increased variety of sizes of paper now manufactured, almost every publishing house having special sizes made for its own use. The terms "quarto," "octavo," etc., refer to the number of times the flat sheet of paper is folded. If, therefore, a common size of paper were used, as was formerly the case, the dimensions of the folded sheet, and of the book, could readily be estimated.

The sizes of printing paper commonly used in England are :—

Imperial,	22×30 inches.	Demy,	17½×22½ inches.
Superroyal,	20¼×27½ "	Double crown,	20×30 "
Royal,	20×25 "	Post,	15¾×19½ "
Medium,	19×24 "	Foolscap	15½×17 "

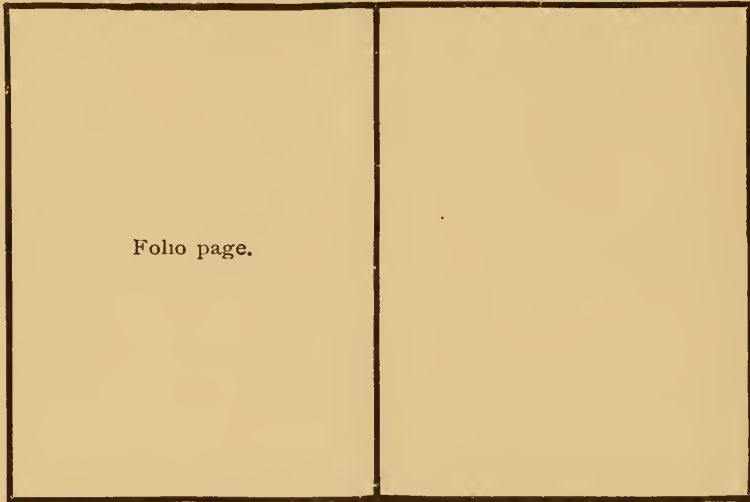
Much larger paper is generally used in the United States, owing to the greater size of American book printing-presses.

For ordinary purposes the dimensions of the paper planned for the two principal sizes of books are :—

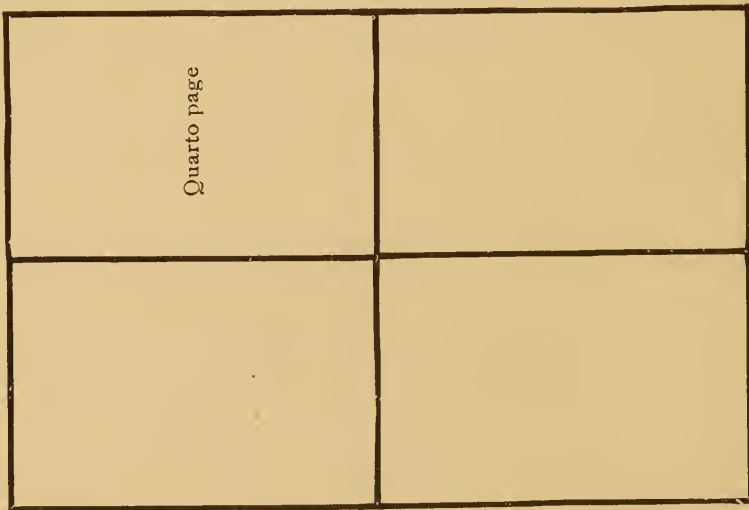
24×38 inches, or double medium, for octavo or sixteenmo.
 23×41 " for twelvemo, or duodecimo.

As before mentioned, these sizes are varied greatly by the requirements of the various publishers and printers.

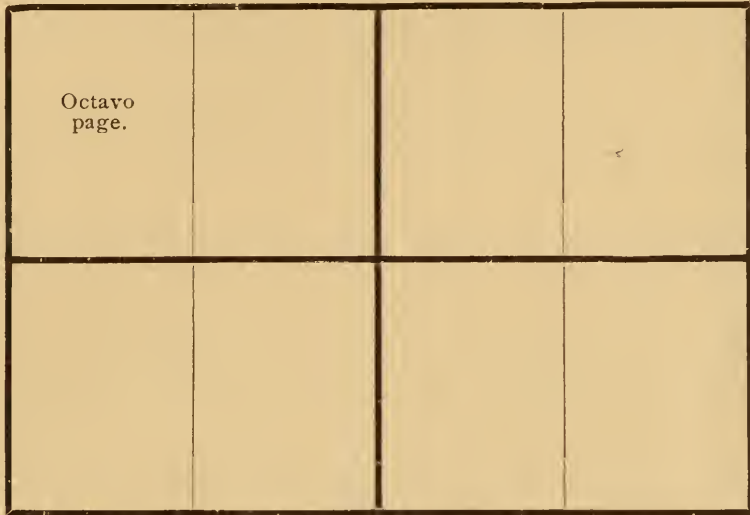
A sheet of paper folded *once* forms a *folio*, and gives *four* folio pages (counting both sides of the sheet).



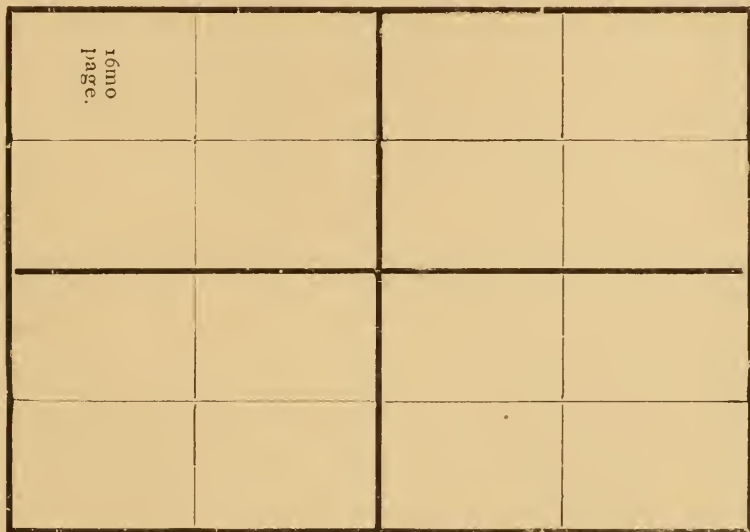
The sheet folded *twice* forms a *quarto*, and gives *eight* quarto pages.



The sheet folded *thrice* forms an *octavo*, and gives *sixteen* octavo pages. As explained before, it is more customary to print an octavo from *Double Medium* paper, and this will, of course, give *thirty-two* octavo pages.



The sheet folded *four* times forms a *16mo*, and gives *thirty-two* pages.

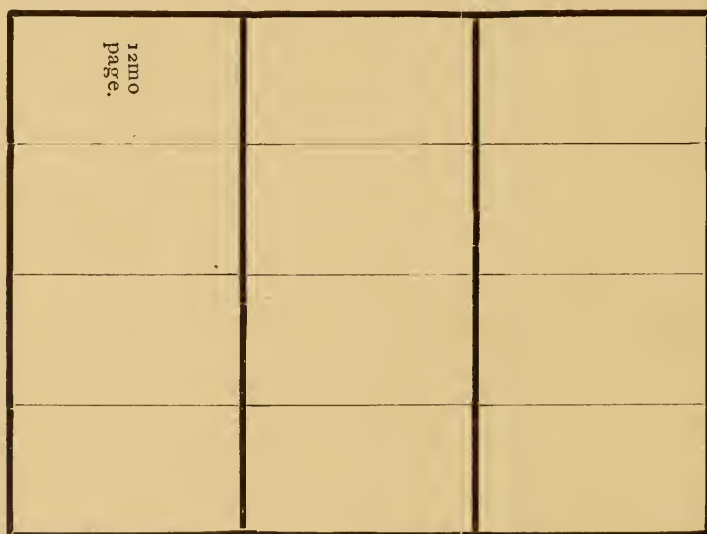


The sheet folded *five* times forms a *32mo*, and gives *sixty-four* pages.



Hitherto each successive fold has bisected the superficies of the page. But there is also the size *12mo* to explain.

If a sheet be trisected, and then bisected, as in the annexed diagram, it gives by the *four* folds *twenty-four* pages, and is called a *12mo* or *duodecimo*.



As before explained, it is now customary among American

publishers to use double-sized paper, and this, of course, doubles the number of pages printed upon a sheet. Thus

A sheet printed 16mo contains (both sides) 64 pages.

A twelvemo contains 48 “

An octavo “ 32 “

Generally speaking, the dimensions of the four principal sizes of books are as follows :

Quarto $9\frac{1}{2} \times 12$ inches.

Octavo 6×9 “

Twelvemo $5\frac{1}{2} \times 7\frac{3}{4}$ “

Sixteenmo $4\frac{1}{2} \times 6\frac{1}{4}$ “

When a decision has been arrived at in regard to the general dimensions of the proposed volume, the next question is as to the size of type and character of printed page.

The amount of material to be printed will, of course, in a large measure, decide the kind of type to be used, and, as a rule, the greater the number of words the smaller the type selected.

It is not our purpose to enter into the general technicalities of book-manufacturing, but we may mention and give examples of the sizes of type most frequently used in book and pamphlet work.

Specimen Page of Pica Type :

Washington Irving was born in the city of New York, April 3, 1783. He was the eighth son of William and Sarah Irving and the youngest of eleven children, three of whom died in infancy. He had four brothers and three sisters who lived to mature age, and whom, as I shall have occasion to speak of them in the course of my narrative, I here name in the order of birth : William, Ann, Peter, Catharine, Ebenezer, John, Sarah.

The parents of Washington came from the opposite ends of Great Britain : his father from the Orkneys ; his mother from Cornwall. The father was the son of Magnus Irving and Catharine Williamson, and his ancestors bore on their seals the three holly leaves, which are the arms of the Irvines of Drum, one of the oldest and most respectable families of Scotland, which dates its origin from the days of Robert Bruce.

According to a received tradition, in his secret and precipitate flight from Scotland from the court of Edward I, Bruce sought shelter in the tower of Woodhouse, the dwelling of an Irving of Bonshaw, who was chief of the name. Here he was harbored for some time, and on leaving, he took with him the eldest son of his host, whom he made his secretary and armor-bearer. The son accompanied him through all his varying fortunes, was with him when he was surprised and routed at Methven, in June, 1306, shared all his subsequent dangers and hardships, and was one of seven who lay concealed with him in a copse of holly when his pursuers passed by. In memory of his escape in this extremity of peril, Bruce assumed the holly as a device, and afterward gave it to his faithful secretary, with the motto, *Sub sole sub umbra virens*. The motto and the evergreen leaves, both having relation to his unchanging fidelity to his king in prosperity and adversity, in sunshine and in shade, have been the arms of the family ever since. Sir William Irvine, as he is styled in Nisbet's "Heraldry," was subsequently Master of the Rolls, and the charter is still extant, dated 4th October, 1324, by which the king conveyed to his faithful and beloved William de Irwyn, in free barony,

Specimen Page of Small Pica Type :

Washington Irving was born in the city of New York, April 3, 1783. He was the eighth son of William and Sarah Irving and the youngest of eleven children, three of whom died in infancy. He had four brothers and three sisters who lived to mature age, and whom, as I shall have occasion to speak of them in the course of my narrative, I here name in the order of birth : William, Ann, Peter, Catharine, Ebenezer, John, Sarah.

The parents of Washington came from the opposite ends of Great Britain: his father from the Orkneys; his mother from Cornwall. The father was the son of Magnus Irving and Catharine Williamson, and his ancestors bore on their seals the three holly leaves, which are the arms of the Irvines of Drum, one of the oldest and most respectable families of Scotland, which dates its origin from the days of Robert Bruce.

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William de Irwyn married Mariota, the daughter of Sir Robert Keith, Great Mareschal of Scotland, who led the horse at Bannockburn, and was killed at the battle of Duplin in 1332.

Of this family, says Dr. Christopher Irvine, historiographer of Charles II, in an ancient document quoted in Playfair's "British

Specimen Page of Long Primer Type :

Washington Irving was born in the city of New York, April 3, 1783. He was the eighth son of William and Sarah Irving and the youngest of eleven children, three of whom died in infancy. He had four brothers and three sisters who lived to mature age, and whom, as I shall have occasion to speak of them in the course of my narrative, I here name in the order of birth : William, Ann, Peter, Catharine, Ebenezer, John, Sarah.

The parents of Washington came from the opposite ends of Great Britain : his father from the Orkneys ; his mother from Cornwall. The father was the son of Magnus Irving and Catharine Williamson, and his ancestors bore on their seals the three holly leaves, which are the arms of the Irvines of Drum, one of the oldest and most respectable families of Scotland, which dates its origin from the days of Robert Bruce.

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William de Irwyn married Mariota, the daughter of Sir Robert Keith, Great Mareschal of Scotland, who led the horse at Bannockburn, and was killed at the battle of Duplin in 1332.

Of this family, says Dr. Christopher Irvine, historiographer of Charles II, in an ancient document quoted in Playfair's "British Family Antiquity," are the Irvines of Orkney. But at what time his branch of the family was transplanted to that locality, the author has no information other than a family tradition, that it was during some troubles in Scotland prior to the reign of Charles II. A few years previous to his death, some legal controversy arising in England on the subject of the copyright of his works, a London publisher was led to apply to Kirkwall for docu-

Specimen Page of Brevier Type :

Washington Irving was born in the city of New York, April 3, 1783. He was the eighth son of William and Sarah Irving and the youngest of eleven children, three of whom died in infancy. He had four brothers and three sisters who lived to mature age, and whom, as I shall have occasion to speak of them in the course of my narrative, I here name in the order of birth ; William, Ann, Peter, Catharine, Ebenezer, John, Sarah.

The parents of Washington came from the opposite ends of Great Britain : his father from the Orkneys ; his mother from Cornwall. The father was the son of Magnus Irving and Catharine Williamson, and his ancestors bore on their seals the three holly leaves, which are the arms of the Irvines of Drum, one of the oldest and most respectable families of Scotland, which dates its origin from the days of Robert Bruce.

According to a received tradition, in his secret and precipitate flight for Scotland from the court of Edward I, Bruce sought shelter in the tower of Woodhouse, the dwelling of an Irving of Bonshaw, who was chief of the name. Here he was harbored for some time, and on leaving, he took with him the eldest son of his host, whom he made his secretary and armor-bearer. The son accompanied him through all his varying fortunes, was with him when he was surprised and routed at Methven, in June, 1306, shared all his subsequent dangers and hardships, and was one of seven who lay concealed with him in a copse of holly when his pursuers passed by. In memory of his escape in this extremity of peril, Bruce assumed the holly as a device, and afterward gave it to his faithful secretary, with the motto, *Sub sole sub umbra virens*. The motto and the evergreen leaves, both having relation to his unchanging fidelity to his king in prosperity and adversity, in sunshine and in shade, have been the arms of the family ever since. Sir William Irvine, as he is styled in Nisbet's "Heraldry," was subsequently Master of the Rolls, and the charter is still extant, dated 4th October, 1324, by which the king conveyed to his faithful and beloved William de Irwyn, in free barony, the lands of Drum, a hunting-seat of the kings of Scotland, situated on the north bank of the river Dee, about ten miles from Aberdeen. The tower of Drum, with its walls of solid masonry, still stands as sound and unimpaired as when the estate was conveyed, and is still occupied by the Irvings, and lays claim to the distinction of being the oldest inhabited dwelling in Scotland.

William de Irwyn married Mariota, the daughter of Sir Robert Keith, Great Marshal of Scotland, who led the horse at Bannockburn, and was killed at the battle of Duplin in 1332.

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On the death of his mother, who had always opposed his wishes on this point, William yielded to the long-cherished desire of his boyhood, and went to sea. During the war between France and England he engaged on board of an armed packet-ship of

Specimen Page of Nonpareil Type :

Washington Irving was born in the city of New York, April 3, 1783. He was the eighth son of William and Sarah Irving and the youngest of eleven children, three of whom died in infancy. He had four brothers and three sisters who lived to mature age, and whom, as I shall have occasion to speak of them in the course of my narrative, I here name in the order of birth : William, Ann, Peter, Catharine, Ebenezer, John, Sarah.

The parents of Washington came from the opposite ends of Great Britain : his father from the Orkneys ; his mother from Cornwall. The father was the son of Magnus Irving and Catharine Williamson, and his ancestors bore on their seals the three holly leaves, which are the arms of the Irvings of Drum, one of the oldest and most respectable families of Scotland, which dates its origin from the days of Robert Bruce.

According to a received tradition, in his secret and precipitate flight for Scotland from the court of Edward I, Bruce sought shelter in the tower of Woodhouse, the dwelling of an Irving of Bonshaw, who was chief of the name. Here he was harbored for some time, and on leaving, he took with him the eldest son of his host, whom he made his secretary and armor-bearer. The son accompanied him through all his varying fortunes, was with him when he was surprised and routed at Methven, in June, 1306, shared all his subsequent dangers and hardships, and was one of seven who lay concealed with him in a copse of holly when his pursuers passed by. In memory of his escape in this extremity of peril, Bruce assumed the holly as a device, and afterward gave it to his faithful secretary, with the motto, *Sub sole sub umbra virens*. The motto and the evergreen leaves, both having relation to his unchanging fidelity to his king in prosperity and adversity, in sunshine and in shade, have been the arms of the family ever since. Sir William Irvine, as he is styled in Nisbet's "Heraldry," was subsequently Master of the Rolls, and the charter is still extant, dated 4th October, 1324, by which the king conveyed to his faithful and beloved William de Irwyn, in free barony, the lands of Drum, a hunting-seat of the kings of Scotland, situated on the north bank of the river Dee, about ten miles from Aberdeen. The tower of Drum, with its walls of solid masonry, still stands as sound and unimpaired as when the estate was conveyed, and is still occupied by the Irvings, and lays claim to the distinction of being the oldest inhabited dwelling in Scotland.

William de Irwyn married Mariota, the daughter of Sir Robert Keith, Great Mareschal of Scotland, who led the horse at Bannockburn, and was killed at the battle of Duplin in 1332.

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On the death of his mother, who had always opposed his wishes on this point, William yielded to the long-cherished desire of his boyhood, and went to sea. During the war between France and England he engaged on board an armed packet-ship of his British Majesty plying between Falmouth and New York, and was a petty officer in this service when he met with Sarah Sanders, the only child of John and Anna Sanders, and granddaughter of an English curate whose name was Kent. Their marriage took place on the 18th of May, 1761, and two years thereafter, on the return of peace, the youthful pair embarked for New York, where they landed on the 18th of July, 1763, having buried their first child on the shores of England.

Mr. Irving took up his residence in the city not far from "The old Walton House," as it now proclaims itself with boastful longevity, then recently erected, which with the Middle Dutch Church, still resisting at that time the language of England in spite of a century of British domination, now shorn of its honors and transformed into a post-office, are almost the only relics left of the contracted and half-rural city of that day.

On settling in New York, the father of the author entered into mercantile business. He was getting on successfully, when the Revolution broke out ; and he found his quiet dwelling under the guns of one of the English ships in the harbor at the time when, in consequence of General Lee's measures, it was apprehended they would fire upon the town. A general panic prevailed ; many of the inhabitants fled to the country, and among the number Mr. Irving and his little flock, with whom he took refuge at Rahway in New Jersey. Here he was not much better off : business was at an end ; his children suffered from fever and ague, and finally, when the British made an incursion into the Jerseys, he returned to New York, after an absence of nearly two years, during which almost half of the city had been destroyed by fire.

Throughout the revolutionary contest, he and his wife exerted themselves without ceasing in alleviating the sufferings of American prisoners. The mother of the author, who possessed a character of rare generosity and benevolence, was especially zealous in this charitable ministry. Prisoners were supplied with food from her own table ; and she often went in person to visit them when ill, furnishing them with clothes, blankets, and other necessities. Cunningham, so noted for his brutality, always softened at her appearance. "I'd rather you'd send them a rope, Mrs.

The foregoing specimens of type are given as ordinarily set, without spacing or "leads" between the lines. The appearance of a page, however, is very materially changed by the use of thin pieces of metal called "leads" placed between the lines of type, and this gives to the page a more open effect. This difference will be appreciated by comparing the two styles of small pica.

Leaded.

Archives of Medicine for 1883, a bi-monthly journal, edited by Dr. E. C. SEGUIN and Dr. R. W. AMIDON, with the assistance of many prominent physicians in this country and abroad, enters upon the fifth year of its existence. The *Archives of Medicine* will continue to be published every two months. Each number is handsomely printed in large octavo form, on heavy paper, and contains from 104 to 112 pages. Whenever necessary, *illustrations* of various sorts will be freely inserted, as in the past. The *Archives* would make this special claim upon the medical profession, that it is made up solely of original matter, in the shape of Original Articles, Editorial Articles, Reviews, and Records of Original Cases.

Solid.

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The sizes of type generally used for book work are pica, small pica, long primer, bourgeois, and brevier.

Measuring Type.—The standard of measure in type-setting in the United States is the *em*, or the square of the

type used. In other words, the compositor is paid for the number of *ems* he sets. Of course the smaller the type the greater the number of *ems* in a given space.

This should be carefully borne in mind, for it not infrequently occurs that after a work has been estimated to make a given number of pages in a certain type, the author decides to use smaller type, and he is then surprised that the reduction in the number of pages does not make the cost of his work correspondingly less. As a matter of fact there will be the same number of *ems* whether the type be large or small, and the compositor, justly, receives the same for one hundred pages of long primer as for one hundred and twenty pages of pica. When the type in a book is mixed, each size is measured for itself.

Giving Out Copy.—In setting the type the MS. is divided up by the foreman of the composing-room into small divisions called “takes,” and these are handed out in rotation to the compositors engaged upon the work.

Type-Setting.—The type is set up by the compositor in what is called a “composing-stick,” this being held in the left hand, while the right hand dexterously takes the type from the case, and arranges the letters in accordance with the “copy.” This “stick” holds a number of lines of type, and as it becomes filled, its contents are carefully lifted into a long tray called a “galley.” When the copy contained in the “take” is finished, the type is secured and placed upon the proof press, and two impressions taken from it,—the compositor having first placed at the head of the “galley” his office number, in order that he may receive proper credit for the work done.

Office Proof.—One of these proofs is now sent to the proof-reader with the copy, the other being retained by the compositor as a voucher for his work. The reader now goes carefully through the “office proof,” being assisted by

a subordinate who reads to him, word by word, the author's MS. This proof is then returned to the compositor, who is compelled to make in it all the corrections needed to make the proof conform to the copy. As the compositor is not allowed any thing extra for these corrections, it is manifestly his interest to have his proof as "clean" or correct as possible.

Author's Proof.—After these corrections are made by the compositor he then "pulls" another proof, and this, marked "Revise," or "Author's," is sent to an assistant reader, who compares it with the "office proof" to make sure that all the compositor's errors have been properly rectified. The proof is then stamped with the date and despatched with the MS. copy to the author.

Correcting Proof.—On the two following pages is exhibited a specimen page of proof before and after corrections are made. This contains the principal corrections needed in ordinary proof, and the method of marking the same on the margin. If proof is properly marked, it is not necessary that it should be accompanied by a letter to publisher or printer reiterating these corrections. Indeed, such reiteration is always confusing and troublesome.

In correcting proof use a pen in preference to a pencil, and avoid all unnecessary marks on the margin of the proof. General directions to the printer should in all cases be written upon a separate sheet, and if they are sent by mail, they should be placed in separate envelopes. If enclosed with the proof, they subject this to the payment of letter postage.

SPECIMEN OF CORRECTED PROOF,

©

FABLE II.The Wolf and the Lamb.

ONE hot, sultry day, a Wolf and a Lamb happened to come, just at the same time, to quench their thirst in the stream of a clear silver brook, that ran tumbling down the side of a rocky mountain. The Wolf stood upon the higher ground, and the Lamb at some distance from him down the current. However, the Wolf, having a mind to pick a quarrel with him, asked him what he meant by disturbing the water, and making it so muddy that he could not drink; and, at the same time, demanded satisfaction. The Lamb, frightened at this threatening charge, told him, in a tone as mild as possible, that, with humble submission, he could not conceive how that could be; since the water which he drank ran down from the Wolf to him, and therefore it could not be disturbed so far up the stream.

tr. No 11 "Be that as it will," replies the Wolf, "you are a rascal, and I have been told that you treated me with ill language behind my back, about half a year ago." Upon my word," says the Lamb, "the time you mention was before I was born." The Wolf, finding it to purpose no to argue any longer against truth, fell into a great passion; snarling and foaming at the mouth, as if he had been mad; and drawing nearer to the Lamb, "Sirrah," says he, "if it was not you, it was your father, and that is all the same. So he seized the poor innocent, tore it to pieces, and made a meal of it."

helpless thing

ÆSOP'S FABLES.

Italics

CORRECTIONS OF THE PRESS.

Δ, or Δ (dele) Delete, take out or expunge.

9 Turn a reversed letter.

A space, or more space, between words, letters, or lines.

○ Less space, or no space, between words or letters.

└ or ┐ Carry a word further to the left or to the right.

□ Indent.

□ Elevate a letter, word, or character that is sunk below the proper level.

□ Sink or depress a letter, word, or letters raised above the proper level.

| Shows that a portion of a paragraph projects laterally beyond the rest.

⊂ Directs attention to a quadrat or space which improperly appears.

× or + Directs attention to a broken or imperfect type.

□ Bring a word or words to the beginning of a line; also, make a new paragraph.

SPECIMEN OF PROOF AFTER CORRECTION.

FABLE II.

THE WOLF AND THE LAMB.

ONE hot, sultry day, a Wolf and a Lamb happened to come, just at the same time, to quench their thirst in the stream of a clear silver brook, that ran tumbling down the the side of a rocky mountain. The Wolf stood upon the higher ground, and the Lamb at some distance from him down the current. However, the Wolf, having a mind to pick a quarrel with him, asked him what he meant by disturbing the water, and making it so muddy that he could not drink; and, at the same time, demanded satisfaction. The Lamb, frightened at this threatening charge, told him, in a tone as mild as possible, that, with humble submission, he could not conceive how that could be; since the water which he drank, ran down from the Wolf to him, and therefore it could not be disturbed so far up the stream. "Be that as it will," replies the Wolf, "you are a rascal, and I have been told that you treated me with ill language behind my back, about half a year ago." Upon my word," says the Lamb, "the time you mention was before I was born." The Wolf, finding it to no purpose to argue any longer against truth, fell into a great passion, snarling and foaming at the mouth, as if he had been mad; and drawing nearer to the lamb, "Sirrah" says he, "if it was not you, it was your father, and that is all one. So he seized the poor innocent, helpless thing, tore it to pieces, and made a meal of it.

Aesop's Fables.


CORRECTIONS OF THE PRESS (CONTINUED).

¶ Make a new paragraph.

— Change from Italic to Roman, or from Roman to Italic, as the case may be.

= Put in small Capitals.

≡ Put in Capitals.

 The other marks are self-explanatory, but the following abbreviations, used in correcting proof-sheets, require explanations:

w. f. Wrong font; used when a letter is of a wrong size or style.

tr. Transpose.

l. c. Lower case; *i. e.*, put in small or common letters a word or letter that has been printed in capitals or small capitals.

Qy. or ? Query.

out, s. c. Words are wanting, see copy.

Extra Corrections.—The preceding pages will help to make clear to the novice the character of the printer's charge for "extra corrections," which charge generally appears, for a greater or less amount, in almost every bill rendered for book work. The printer's estimate for a piece of work should, of course, include all the expense of making the printed page agree with the copy. It would be impossible for any estimate to go farther than this, as the number of "changes" made by authors is so much of an unknown quantity; some writers scarcely altering a word, others, because of carelessness in the preparation of their MS., so adding or cancelling material, that to make the changes not infrequently costs as much as the first setting of the type.

There is no charge connected with the printing of a book so unsatisfactory to both author and printer as this one of "extra corrections," and none which is usually so easy to avoid by a little additional care in the proper preparation of the MS. before it is placed in the hands of the printer. It is very difficult to make an author comprehend how much time is required to effect changes in proof which to him may appear but trifling. For instance, a word or two eliminated from the proof, *unless other words are substituted of the same length*, will require the "overrunning" of the entire paragraph corrected, and not infrequently necessitates the re-handling in the "stick" of several pages. This of course applies equally to the addition of words not in the original copy.

Again, authors sometimes conclude in reading proof that certain material will look better in smaller type than that used for the body of their work. It is, of course, evident that this change requires not only the double setting of the particular matter in question, but in addition (if the proof be in pages) the "overrunning" of all the pages "made up," to permit of the desired alteration in the size of type.

These changes require time, although to the author their execution may appear a very trifling matter.

When proof is returned from the author, an assistant proof-reader examines it and notes the "changes"—if any—that are marked. These "changes"—*i. e.*, alterations from copy—are then made by what is known as a "time-hand," who reports to the foreman each day the time spent in making such corrections, this time being duly checked by the foreman by each day's proof.

Locking Up.—If the work is to be electrotyped, the pages are now placed in iron frames called "chases," and "locked up," that is, made perfectly true and secure preparatory to casting, and another proof taken. This is again compared with the author's last proof to see that all the corrections marked have been properly made, another final reading is given it, and the forms are then sent to the foundry to be cast.

In works requiring great precision, or in those to contain an index, an additional proof is usually taken from the plates themselves and submitted to the author. Corrections *can* be made in these by cutting out words or letters and inserting others in their place. This, however, is necessarily expensive and should be avoided as far as possible.

Electrotyping and Stereotyping.—As this is not a treatise on book-making, it is not necessary to enter into the details of the different methods of making book-plates, but a few words as to the relative advantages of printing from type and plates will not, we think, be out of place.

If a work is issued for private circulation only, or is of such a nature that the demand for it can be estimated in advance with any degree of accuracy, then it is undesirable, and indeed useless, to incur the expense of making plates. In this case, after the author has passed upon the last proof, the type is put upon the press, the desired number

of copies printed, after which the forms are broken up, and the type "distributed" into the compositors' cases ready for the next work.

Letter-press Printing.—By this method which is designated "letter-press printing," it is customary to print three or four forms at a time (a form comprising the number of pages on one side of a sheet), and not to wait until the whole book is set, for in this way the same type can be utilized again and again until the work is completed. The cost of electrotyping or stereotyping is thus avoided; but it must be remembered that it is not possible to print another edition of the work without the entire resetting of the type.

If, on the other hand, no safe estimate can be formed of the number of copies required to meet the probable demand for a new work, then plates had better be made. While by this plan the first cost is greater, it must be borne in mind that the first edition of a work may be much reduced in size if electrotype-plates are used, and then, if the demand requires it, subsequent editions may be printed from the plates with great promptness. Should the work be of such a nature that, after the issue of the first edition, important changes in the text may be needed, then it is advisable to print from type, as the cost of correcting the plates may often be more than the resetting of the whole material.

In a recent popular novel the author, through inadvertence, used for her characters the names of real persons, and libel suits having on this account been instituted, it became necessary to change almost every proper name in the volume. As these names appeared many times in almost every page the cost of correcting the plates was no trifling matter, while the substituted names, being in some cases shorter than the originals, caused the pages of the corrected edition to present a by no means workman-like appearance.

Authors' Estimates.—It may be said that when authors themselves assume the risk of their work it is very unusual for them to understand the probable demand for their ventures, and they will rarely accept the publishers' suggestions and confine themselves to a limited letter-press edition. They are very apt to prefer to have their books stereotyped, so that there may be no failure to meet the great demand that the public is sure to make. They therefore incur the expense of making plates when it is often the case, as the publisher endeavors to make clear, that the work is not of a nature likely to interest more than a limited number of buyers.

Stereotyping.—There are several methods of stereotyping :

1. The *papier-maché* process, now generally used in this country only for newspaper work.
2. The *clay* process.
3. The *plaster* process.

These processes merely designate the material used to make the moulds, or clichés, from the type. Upon these clichés type-metal in liquid state is poured. The plaster method is the one usually employed in the United States for the better grade of book work.

Electrotyping is more expensive than stereotyping, but the plates made in this way possess certain advantages over stereotypes, and the process is now much more generally used in America for book work than heretofore. The electrotpe-plate is more effective for the better grade of printing, for two reasons :

1. The face of the type is sharper and cleaner.
2. The surface of the plate being of copper, instead of type-metal, it is much more durable. For books of which large editions are expected to be printed this latter is of great advantage. Wood-cuts are almost always electro-

typed, because the delicate lines of the engraving can in this way be much more effectively reproduced than by the rougher methods of stereotyping.

The process of electrotyping may be briefly described as follows :

When the pages of type are properly “locked up” and “planed,” *i. e.*, made perfectly level, they are carefully washed and then covered with a layer of soft wax, and subjected to a heavy pressure. This produces a perfect impression of the type or cut in the wax. The wax, having become hard, is now covered with finely pulverized graphite and placed in an electric bath, and in a few hours a coating of copper is deposited upon it. The wax is now separated from this shell of copper, and molten type-metal poured upon the back of the latter until it has reached the proper thickness. The plates, now in their rough state, are then shaved to a uniform thickness, the edges bevelled to facilitate the work of holding them securely on the press, and they are then ready for “working” or printing.

It may be said, in passing, that while in some departments of book-making English manufacturers still excel their American cousins, the work of plate-making is now done much more effectively in the United States than in England ; the improved machinery used here enabling the stereotyper or electrotyper to turn out plates which are uniform and true, and from them the pressman can produce much better work at a less expenditure of labor than from those made by English printers. Indeed, so much extra time is required to “make ready” a form of English plates, that it is generally found more economical in printing from them in this country to run them through the shaving machine, that they may be reduced to some degree of uniformity, before they are put upon the press.

When not in use, the plates, which are each a trifle larger

than the printed page, and about 3-16ths of an inch thick, are packed securely in boxes holding from forty-eight to ninety-six plates each, and these boxes are usually stored in fire-proof vaults.

Printing-Presses.—The limits of this little manual will not admit of a detailed description of the various presses now in use in book-printing.

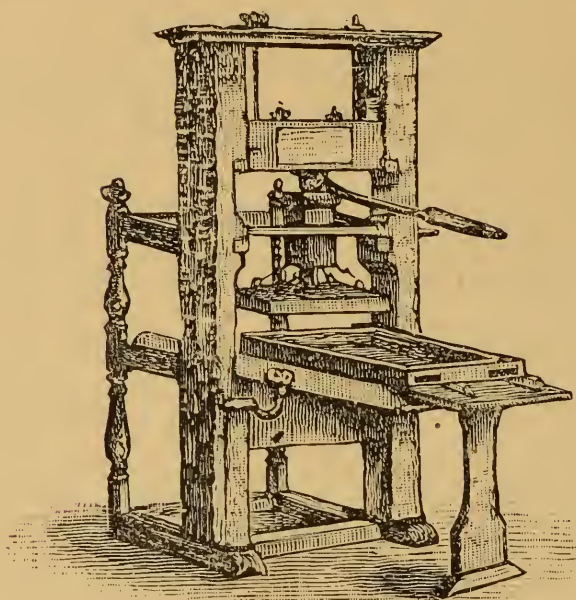
We show herewith an old engraving of a sixteenth-century press, and another of Franklin's press. From these



A SIXTEENTH-CENTURY PRESS (FROM AN OLD CUT).

to the present newspaper machines, turning out from a roll of paper nearly four miles long 20,000 copies per hour of a newspaper printed and folded, is a long step, and the comparison will convey some idea of the vast amount of study which has been given by inventors in their attempts to perfect the modern press.

For ordinary book work in this country, the press



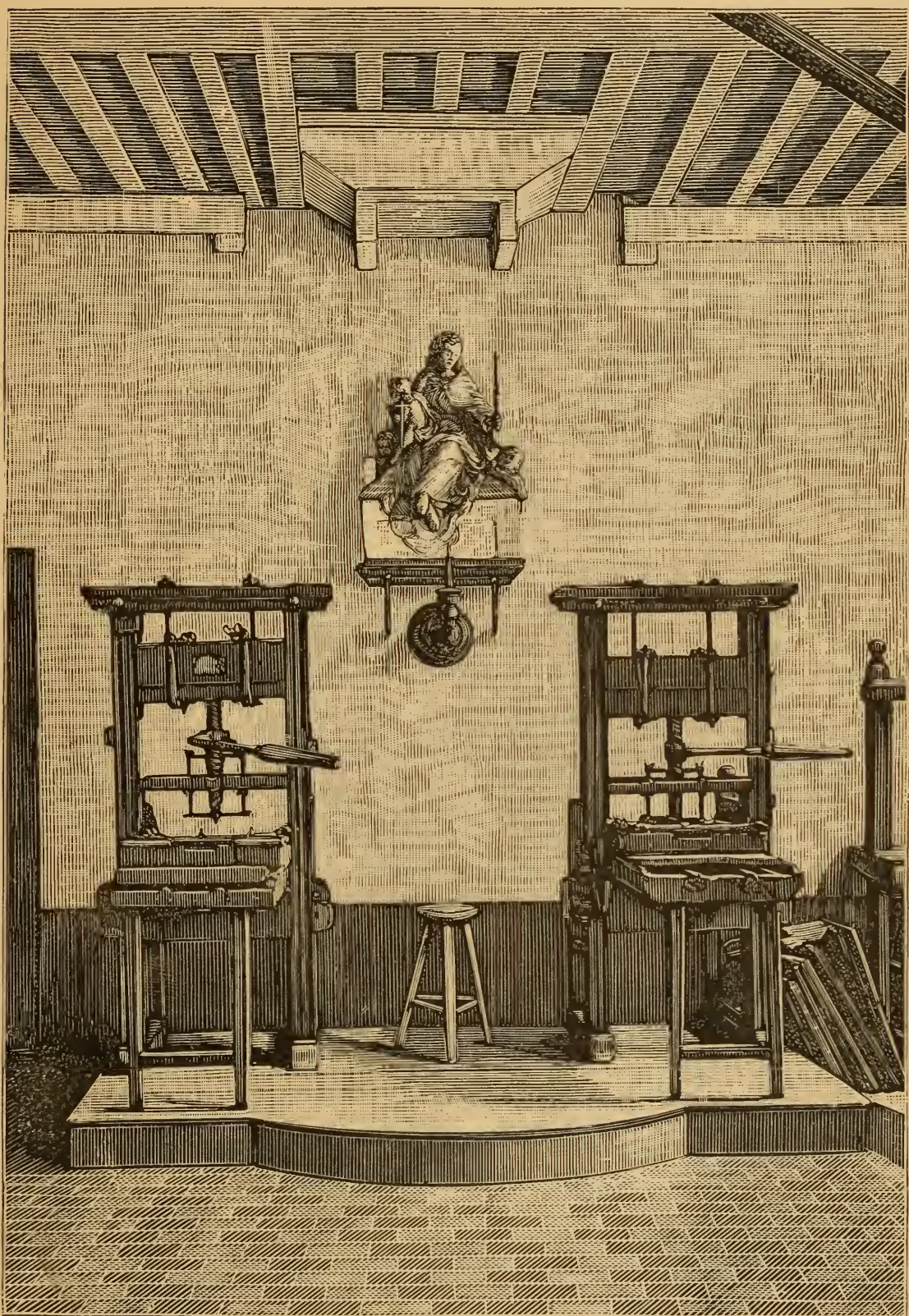
FRANKLIN PRESS.

generally in use among printers is the Adams. In this press (see cut), the bed upon which the form of type or plates is placed has no horizontal motion in printing, the impression being taken upon the entire sheet at one upward movement of the bed and form. This press does not print with any great rapidity, and its great advantage lies in the ease with which forms can be “shifted” for ordinary book work.

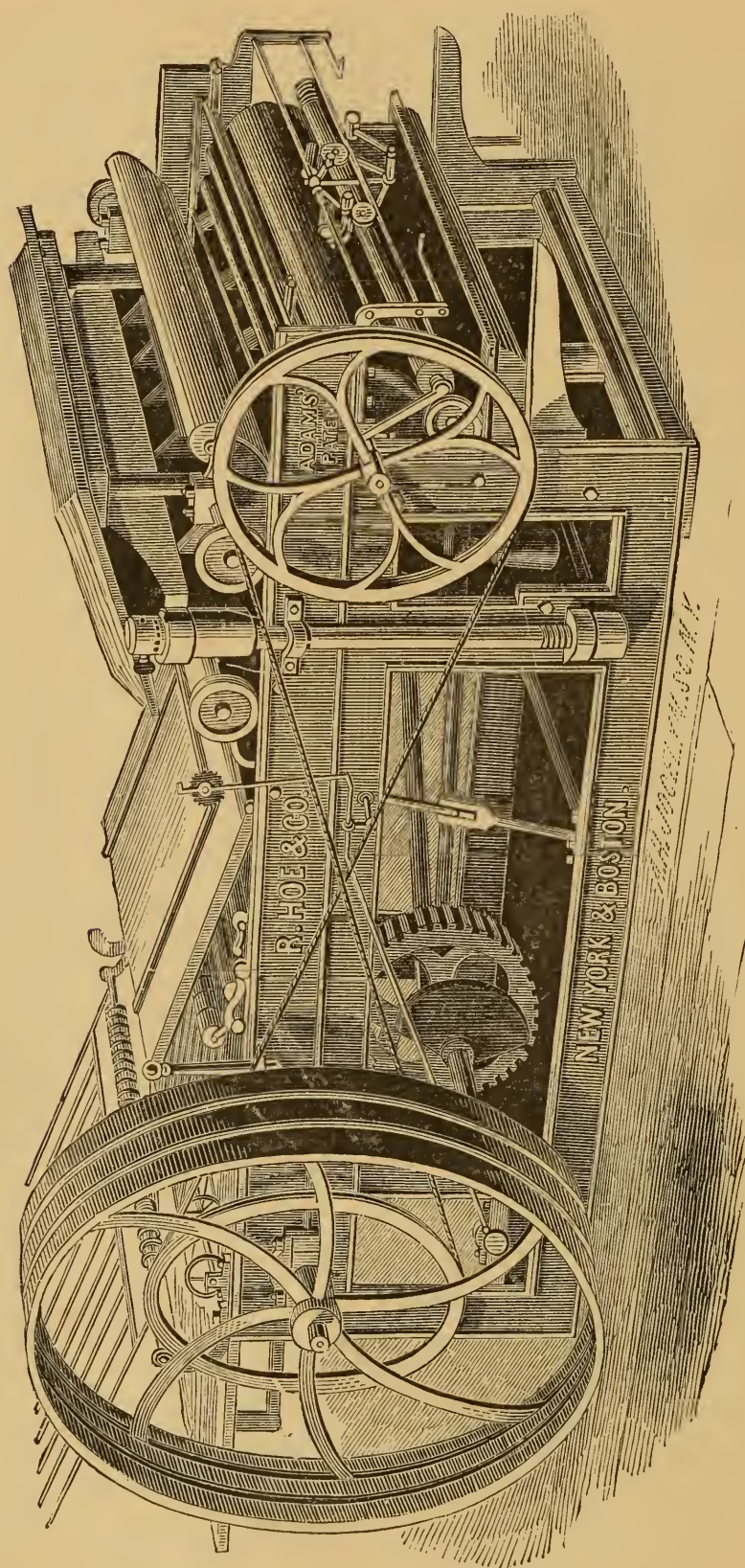
The Cylinder Press.—When large editions are required, or the book contains wood-cuts, it is usual to employ a cylinder press (see cut), of which there are now in use a great variety.

In these presses, unlike the Adams, the “form” moves horizontally, while the sheet to be printed revolves on the cylinder under which the form of type or plates passes. This cylinder, of course, touches but a small section of the form at once, and by proper “making ready,” the highest results in printing can be attained upon these presses, while the rate of speed, for book work, is double or triple that of the Adams press.

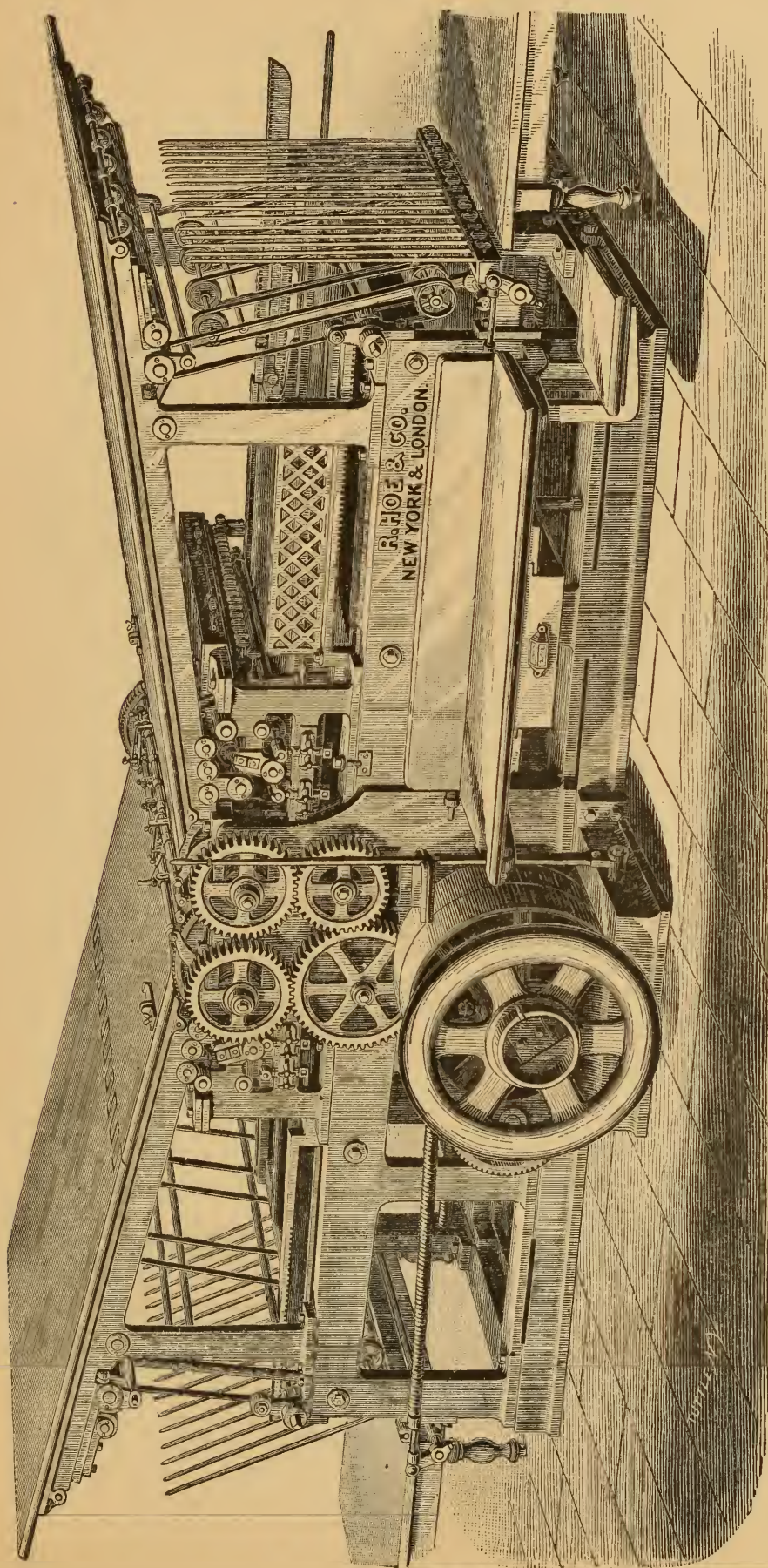
If it is desirable to still further increase the speed, this is



Old presses in the Musée Plantin-Moretus, Antwerp. The business of this printing-office was carried on without interruption from 1579 to 1800, first by Plantin, and afterward by the family of his son-in-law Moretus. It is now owned by the corporation of Antwerp, and it presents a unique picture of a printing-office of the sixteenth century, every thing connected with the operations of printing being left in a state of readiness, as if work were to be resumed the next day.



ADAMS PRESS.



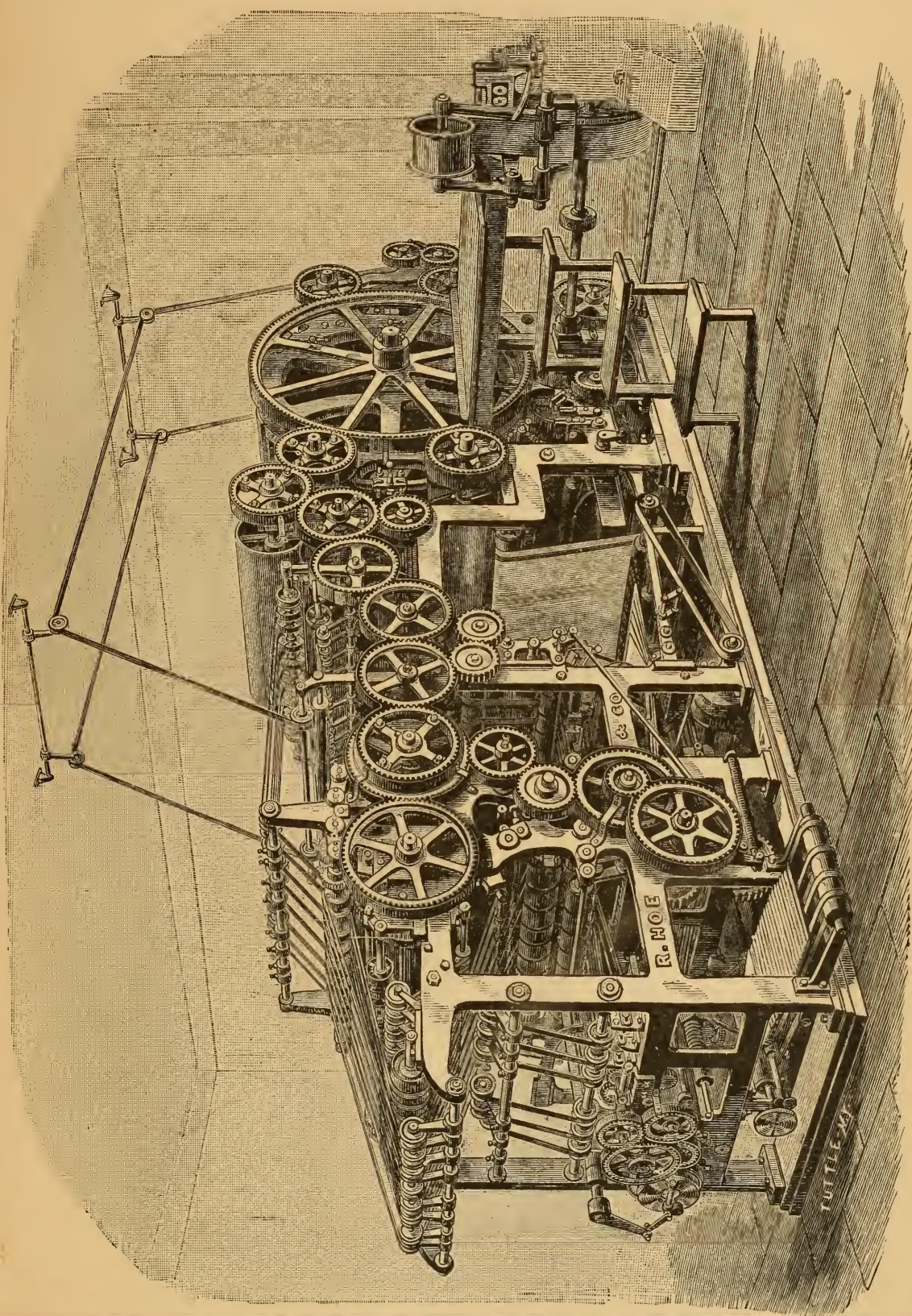
PATENT DOUBLE CYLINDER PRESS.

accomplished by the use of the double cylinder machine which, through a most ingenious contrivance of the two cylinders, admits of two sheets being printed at the same time.

Making Ready.—This operation, to which reference has already been made, is probably the most important part of press work, as upon its proper execution largely depends the appearance of the printed sheet. The pressman who is able to “make ready” and prepare the “overlays” for fine illustrated work commands a high salary in any printing-office where such work is executed.

All forms require more or less “making ready,” for even with the utmost care in casting and finishing plates, it is quite impossible to obtain a number of plates whose face and thickness shall be absolutely true. There will be depressions in the plates in some spots where the plate, in printing, seems scarcely to touch the paper, and corresponding elevations in other places. The first impression taken from a form is, therefore, more or less imperfect, and it is the work of the pressman to overcome these irregularities, either by “overlaying” or “underlaying” as may depend upon the character of the press. This process is a very nice one, and it requires no slight amount of judgment upon the part of a pressman to do it effectively. Small pieces of very thin paper are cut and pasted over the low spots either upon the cylinder, or (in the Adams press) underneath the plates. When the impression is too heavy the soft covering of the cylinder is cut away in the proper spot and the pressure equalized throughout the entire form, thus giving an even appearance to all the printed pages.

When, however, wood-cuts appear in the text, the difficulties of “overlaying” are greatly increased, and the expert pressman must possess a good deal of artistic judgment to prepare his form so as to produce effectively in the printed



NEW TYPE ROTARY PERFECTING PRESS.

sheet the design of the artist and engraver. Few people in examining a finely illustrated book, realize the amount of care required in the pressman to produce such work, and they would be surprised to see the difference between the first impression of the form of cuts and a printed sheet after it is properly "made ready." Indeed, no matter how artistic the work of both designer and engraver, if the pressman fail to understand his business, the result must invariably prove disastrous.

The pressman may, perhaps, devote two or three days to making the "overlays" to a single form of cuts, building up the "blacks," toning down the "half tints," or cutting away entirely the "high lights" of the design. This is all done in the general way already explained for the plain text, but of course it requires a thousand times more delicate treatment. Paper about the thickness of tissue is used in making these overlays, and a form of cuts may require hundreds of these small pieces of paper, of every conceivable shape, pasted upon the cylinder before the press can be started for printing.

Hydraulic Pressing.—When the sheets come off the press they are allowed to dry for a time, and are then placed between very hard mill-board, and subjected, in an hydraulic press, to an immense pressure. This does away with the roughness existing on the sheet when it comes off the press; but if a very glossy surface is desired, it becomes necessary to run the printed sheets through hot steel rollers, called a calendering machine. The book is now ready for the bindery.

Book-binding.—When the sheets have been duly pressed in the "hydraulic," they are passed into the bindery. Here they are taken in hand by the folders—generally girls—for the first operation in binding.

The folding consists of doubling the printed sheet so that the folios lie one upon another with absolute precision.

Any deviation in this accuracy produces a very unsatisfactory-looking book. The number of folds the sheet may require is of course dependent upon the size of the printed sheet, the sheet printed for an octavo book requiring more folds than that for a quarto, and a sixteenmo more than either.

The folded sheets are then piled in consecutive order upon the collator's table, and the collator takes the sheets, one at a time, in their regular order, beginning at the end of the book and finishing with the title sheet.

The folded and collated books having been put through the "mashing machine" to make them as compact as possible, are now taken to the "sawing machine" and several shallow cuts are made by circular saws in the back of the book. The "book-sewer" now takes them, and seated before an upright frame, called a "sewing press," she sews each folded sheet to perpendicular cords on the press, these being so arranged as to fit into the cuts made by the sawing machine. When the frame is filled the books are cut apart and the edges trimmed by a guillotine-cutting machine.

The book is now glued at the back and is then ready for "rounding" and "backing." The former operation is performed by pounding the volume with a hammer so as to produce the curved appearance to the back of the finished book. After this, the book is placed between two iron clamps, and a heavy roller is worked, backward and forward, over the back. The pressure of this roller forces a small portion of the back over the clamps the entire length of the book, thus producing the joints or grooves in which the cover of the book fits.

The back of the book is now again glued, a piece of muslin, about an inch wider than the back of the book, fastened to it, a piece of very stout paper covers this, and the book is then ready to be put into the cover or case.

The general system of cloth-binding in England and the United States differs in some essential particulars. In the former the cloth-binding of a book is, as a rule, considered as being merely a temporary covering, to be replaced very shortly by the individual owner's rebinding it in leather or "library" binding to suit his special taste. In consequence of this the English cloth-bound book is generally left with the edges uncut (that the fullest possible margin may be left for the prospective rebinding), while the work of sewing, case-making, and putting into covers is rarely as substantially or durably done as in the United States, where a well-bound cloth book is expected to answer as a permanency for the majority of readers.

The practice of ornamenting the covers of books with elaborate designs stamped in gold, or in colored inks, has grown to an alarming extent, and it cannot be said that such attempts are always an artistic success, the only idea in many cases apparently being to make the volume as showy as possible. Happily, a reaction in this direction is rapidly taking place, and publishers find that for a large portion of standard works issued, a plain, unpretentious cover is much more satisfactory to the buyer who possesses any good judgment in such matters. If it be possible to introduce, either upon the side or back of a volume, some small characteristic design, so much the better, but the elaborate and oftentimes meaningless stamps heretofore placed upon the side of books are certainly not ornamental, and the quicker such are banished from the better class of books the better.

Library Bindings.—Until the last few years but little taste was shown in the United States in what is known among the trade as "extra binding." Of late, however, much care has been given to this class of work, and there is no department of book-manufacturing showing a greater

advance over old methods than the present styles of leather binding compared with the uncouth and badly-finished "half-calf extra" and "half-calf antique" of ten or fifteen years ago. While the half-calf extra style—generally consisting of a light leather back and corners finished with gold "tooling," and marbled paper sides—is still used by publishers for their regular trade bindings, those booksellers who come in contact with the best class of buyers now find it to their advantage to exercise some individual taste in these library bindings, and a vast improvement in the character and the originality of such work is the result.

Calf, morocco (both "turkey" and "levant"), seal, and alligator leathers are now used in both "half," "three-quarter," and "full" bindings, these designations expressing the amount of leather used, the sides of the book in half and three-quarter binding being covered with marble paper.

"Tree calf" binding was, a few years since, scarcely done at all in this country, while now much of this work executed in New York and Boston will compare very favorably with the finest grade of imported bindings. It is, however, in the general "finish" of the "extra bindings" and in the good taste shown in the "tooling" and lettering that so marked an improvement may be perceived in this department of book-manufacture. In this class of binding the work is all done by hand, and much therefore depends upon the skill and accuracy of the "finisher," while in cloth-binding, after the general design of the book has been decided upon, the execution of the work is mechanical.

Illustrations.—There are now a number of methods of making book illustrations. These may be named—about in the order of their cost—as follows :

1. Photo-engraving.
2. Wood-cutting.
3. Photo-lithographic and Heliotype.

4. Lithographic.
5. Copper Plate.
6. Steel Plate.

Each of these methods has its own special advantages, and to describe them in full would require a large volume. We can only touch here upon the several peculiarities of the different operations.

Photo-engraving.—Illustrations made by this method can, like wood-cuts, be printed at the same time as the text of a book, a material advantage. The design, usually made much larger than the prepared plate, is photographed to the proper size upon a plate of type metal. The plate is now immersed in a bath of acid which eats away all the white of the design, the lines of the drawing being protected from the action of the acid by a preparation of varnish, and the design is thus left in relief. The plate is now mounted upon a block so as to be “type high,” and it can be inserted in the page and printed with the type. For simple black-and-white drawings, diagrams, mechanical work, such as buildings, machinery, etc., this process is excellent, while the cost is materially less than that of a wood-cut. The objections to it for book illustrations are that it fails to produce either the strength or delicacy of the wood-cut, while it cannot utilize an ordinary photograph until it has been redrawn in plain black-and-white.

Wood-cuts.—Formerly it used to be the custom for the artist to make his design with pencil or brush directly upon the block to be engraved. Now, however, much greater freedom to the artist is possible, for he can make his drawing as large as he may please, and it is then photographed upon the block to the proper size. This freedom, however, of course necessitates a much more comprehensive treatment on the part of the engraver, and its introduction has brought about a higher grade of wood-engraving than was

possible under the old mechanical methods. In wood-cutting, as in photo-engraving, every thing that is to appear white in the design is cut away, while the black and gray lines are left in relief. It is not easy to make a comparison in regard to the relative expense of the two methods, because this greatly depends upon the character of the design from which an illustration is to be made. With the photo-plate it is of little consequence how great the detail of the drawing may be so long as this appears in plain black and white lines. In the wood-cut, however, the expense is entirely dependent upon this matter of detail, an intricate design of three inches square costing perhaps more than another of three times the size but of more open character.

Photo-lithographic and Heliotype processes both produce somewhat the effect of a photograph, and for a certain class of illustration their use may be advantageous. The objection to them, however, is that they must be printed separately and not with the text of the book, and the expense of producing them is thus considerable, while the cost of binding is increased by the necessity of pasting in separate sheets of illustrations. The use of these methods can only, as a rule, be recommended for books of limited editions.

Lithograph.—In lithography the illustration is engraved and printed upon stone. For the finer description of medical plates, and for colored designs of fruits, flowers, and foliage, this method is most effective. The printing is, however, very slow and expensive work, as the sheet has to pass through the press separately for each color.

Copper and Steel Plate.—Books illustrated by means of etchings on copper present, if the work be artistically done, the most thoroughly satisfactory method of producing the tone and feeling of the artist's design. In etching the copper

plate is covered with a coating of thick, prepared varnish or wax. The surface being now smoked, the artist draws his design upon the blackened surface, after which the lines are cut through the varnish with a sharp-pointed instrument. The plate is then covered with acid, which eats away the copper where the lines are drawn through the wax, leaving the rest of the plate intact. Aside from the drawing, much here depends, in the result, upon the good judgment of the artist in the length of time he permits the acid to act; if the action is too long the plate may be entirely ruined.

The cost of making the *Steel Plate* is much greater than that of the etching, the design in this case being cut upon the steel with great labor and care with a tool called the graver. This is the most expensive method of making a book illustration, and is now rarely used except for portraits.

Both the etching and steel-engraving require much time to print, and are thus expensive for ordinary book-illustrating purposes. Moreover the same objection exists as to their use as with the photo-lithographic engraving—the printing having to be done by a separate process, and not with the text of the book.

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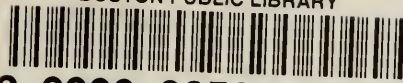
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